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A CURRICULUM FOR ENGLISH

Grade 12

Teacher Packet

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A CURRICULUM FOR ENGLISH

Teacher Packet

SENECAN REVENGE TRAGEDY:

Thyestes, The Spanish Tragedy, and Hamlet

Grade 12

TE 000 069

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I. Overview:

We are in this unit concerned with tragedy, and with tragedy of a particular sort--that in which the primary concern of the protagonist is with a past crime which seems to be covered and unpunished: in which the finding out of the criminal, and the circumstances of the crime, is the protagonist's first problem; and in which deciding whether circumstances are sufficiently difficult and the 'crime' of sufficient enormity to require 'taking the law into one's own hands' is his second problem. Such tragedies always exploit a series of set devices--a revenger who is one part madman, one part delaying and calculating detective; a ghost who urges passionate action: a corrupt court which will not act; a play within a play which can expose corruption and so forth. One of our concerns is with these formulae of popular art as they appear say in Kyd; another is with their exploitation in great art, i.e. *Hamlet*; our final concern is with the exploitation of similar devices in modern popular art--in detective stories and spook shows, in Batman and Dick Tracy--as well as in Faulkner and James Bond.

The tenth grade unit on Tragedy concerns itself with Tragedy's treatment of three questions: first, the question of the nature of the Gods, of what man should worship and of the extent to which the Gods intervene in the lives of men; second, its treatment of determinism and free-will, of the kinds of forces outside man which are considered as controlling his actions (either physical or meta physical forces); third, its presentation of the hero as living and suffering in a world more or less determined, more or less influenced by forces outside history--as living in such a world and, through his suffering, suggesting to us what the general meaning of suffering is. The ghost in "Revenge Tragedy" and the genre's treatment of destiny and providence introduces the question of the nature of the Gods and the character of the other world: the revenger's problem of discovering how to effect justice in a world radically unjust introduces the theme of God's fore-knowledge and his intervention in history, and revenge tragedy's theme of madness, since it treats the hero as constrained by his own passion, is very closely related to the theme of free-will. Finally, the protoganist in the Revenge Tragedy tends to work out his--and our--understanding of the meaning of suffering through trying to secure justice for someone who suffers unjustly--searching for justice, searching for "the culprit" by staging presentations of plays-within-the-play and using other parallel detective story or spook show devices.

More incidentally, this unit continues the students' investigation of the technical theatre; hopefully, your students will come to the unit possessing an understanding of the theatre, having studied dramatic techniques in the ninth grade unit, "The Idea of a Play," and in the "Tragedy" unit in the tenth grade. In working with the philosophic perspectives of the plays in this unit, students should be helped by their encounter with diverse world views in the unit, "Man and Nature" (their study of the section in that unit which covers the Elizabethan world view should prove particularly helpful). And they will have looked at the moral and political visions which are part of Elizabethan tragedy in the tenth grade units on "Sin and Loneliness" and on "The Leader and the Group." The present unit presupposes that the teacher has a detailed knowledge of these preceding units.

II. Bibliography for Revenge Tragedy:

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Lucas, F. L. *Seneca and Elizabethan Drama*, 1922.
Granville-Barker, Harley. *Prefaces to Shakespeare*, 3rd series, 1937.
Coleridge's Shakespearean Criticism, ed. T. M. Raysor, 1930.
Baker, Howard. *Induction to Tragedy*, 1939.
Simpson, Percy. *The Theme of Revenge in Elizabethan Tragedy*, 1935.
Boas, F. S. *Shakespeare and His Predecessors*, 1939.
Wilson, J. Dover. *What Happens in Hamlet*, 1935.
Bowers, Fredson. *Elizabethan Revenge Tragedy*, 1940.
de Chickera, Ernest. "Divine Justice and Private Revenge in *The Spanish Tragedy*," MLR, LVII, (1962), 228-232.
Farnham, W. *The Medieval Heritage of Elizabethan Tragedy*, 1950.
Empson, William. "Hamlet When New," *SR*, LXI (1953), 2-42, 185-205.
The Spanish Tragedy, ed. Philip Edwards, 1959.

III. The Genre:

The description of any genre presents the danger of suggesting that works in that genre are written to a formula--as if writers drew up a list of rules, eighteenth century style, before writing. This danger is present in this study of revenge tragedy, but the unit's observations about the revenge tragedy are inserted for what they are worth. As this curriculum has observed a hundred times, one should refrain from lecturing to the students on "the nature of revenge tragedy," or on "the nature of anything else." Indeed one should hardly ever lecture--only when the discussion breaks down because students do not have some bit of fact or historical or iconological background. The student packet is designed so that students should arrive at an understanding of the plays through note taking, dramatizing, discussing creative dramatic work of their own. The *Hamlet* section consists of a hypothetical producer's notebook--one in which the producer speculates about the meaning of the play and about how he would produce it. Half of the notebook is leading and half is misleading; by pushing more deeply into the text the student can sort out the 'leading' and the 'misleading' in it and create his own contrasting notebook, playing with the ideas of the model notebook, following them up where they deserve support and showing their frailty where they need correction.

Much of the unit depends on one's seeing the difference between the use of a 'formula' for scaring people or exciting them in stock entertainment (Kyd) and the use of the same formula in a first rate play (Shakespeare) to scare and excite but also to deepen preception and thought, for the purpose of the unit is never to teach the 'characteristics of revenge tragedy' for their own sake. It is to provide students with the means of recognizing stock theatrical situations and for 'acting out' intelligently and interpreting perceptively good theatrical ones. THE WHOLE UNIT IS FUTILE IF THE STUDENTS DO NOT EXPERIENCE THE PLAYS AS PLAYS.

Revenge Tragedy--Spook Show and Detective Story

Revenge tragedy depends on certain formulaic devices for eliciting audience interest. Get a ghost, a play within a play, a protagonist who seeks vengeance; add several mad characters, a court which is slow to give justice, and a crime which cries out for blood--and you have a revenge tragedy.

In most revenge plays, in the ones studied in this unit, a ghost appears in the opening scene. To account for such an 'appearance,' one might look for literary precedents and suggest that Greek drama, e.g. Aeschylus' *Perseans*, provided Seneca with the idea of the ghost, or that the Elizabethan dramatists' use of the ghost derives from their reading of 'medieval' tragedies such as Lydgate's *Fall of Princes* and *The Mirror for Magistrates*. One could even argue that the writers of revenge tragedy borrowed and adapted the ghost from the underworld scenes in the epic. But, in literary matters, the assessing of who influenced whom is a dangerous and, perhaps ultimately, a useless game. One would probably do better to observe the way in which the ghost functions in the core texts for this unit beginning with Seneca and then going to Kyd and Shakespeare.

The ghost initiates the revenge, but even in *Hamlet*, there are suggestions that the revenger already has sufficient motive without the ghost (examine, for instance, Hamlet's initial soliloquy). It would--at least partly--appear that the ghost is a superfluous character introduced for sensational effect. 'It' is good theatre. 'It' scares people. One may be tempted to attribute its use only to the artist's willingness to pander to the audience to seize attention. But even the primitive ghosts in *Thyestes* and *The Spanish Tragedy* provide clues which suggest that we should go further: in each, the ghost is the first speaker; in each, he describes the punishments in the underworlds and so raises the problem of eternal justice and its relation to temporal.[1]

And the ghost in *Hamlet*, though it does not begin the play, describes an underworld which clearly raises the problem of the relationship between temporal and eternal justice in Hamlet's world. Thus, a Roman or an Elizabethan playwright could use a ghost to call upon rather serious interests of his audience. When writing a play for the diverse, variously educated Elizabethan audience, the playwright who employed a ghost provided the naive and uneducated with sensational thrills. He provided the educated with an intellectual problem. Alfred Hitchcock may do the same for modern diverse audiences.

The ghost also has aesthetic functions. He allows the dramatist to place the horror and sensationalism of a revenge plot (even if the audience does not believe in the existence of ghosts). If a ghost appears on stage in the early part of the play, the dramatist thereby manifests to his audience that the ensuing action will partake of the marvelous, the unusual, perhaps of the incredible; that protagonists and antagonists will not represent ordinary humanity but rather a distillation of particularly magnificent human desires and inclinations; and, even if the dramatist does not remove the action or characters entirely from the realm of reality (the dramatic illusion may still hold), the appearance of the ghost allows the tragedian to place the melodramatic and wild in a universe which allows for it.

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[1] [CF.] for a method of analyzing the underworld, the 9th and 12th grade Epic units.

In contrast to the ghost, the omen (e.g. *Thyestes*), the dumb show, and the play-within-play--which appear frequently in revenge tragedy--are to it what the subplot is to comedy. They do not so much allow for the marvelous as gloss the ordinary. Both dumb show and play-within-the-play enable the dramatist to comment upon--mirror--for his audience the main action of the play. Usually both, by their very briefness, represent the main plot shorn of its embellishments and involutions so that the basic issues are clearly defined. Moreover, a part of the plot of the playlet may function as a means of assessing the ghost's accuracy and the suspect's guilt (e.g. *Hamlet*) or as a means of resolving the play's action (e.g. *The Spanish Tragedy*). The play-within-play is, thus, both author's explanation and protagonist's lie detector.

The ghost may start the vengeful action rolling; the play-within-the-play may confirm its desirability, but the protagonist has to do the deed of darkness.

The tragedian who elects to write a revenge tragedy commonly creates a protagonist who is--at least initially--endowed with an accute moral sense and with a devotion to what he believes to be his moral responsibility. He cannot be, like MacBeth or Iago or Caliban, an uncomplicated representation of rage, lust, or any other insensitive passion. Atreus, Hieronimo, Hamlet are passionate *and* *sensitive* souls--men capable of seeing ghosts. They are, and must be, rational, at the first of the play: they must be moral so that they wish punishment brought upon the criminal; but, usually, they also have a bit of the 'Pharisee' in them--they are the kind that, seeing the imperfections of others, are aroused to a sense of their own virtue in relation to common vice and to feeling of personal malice and of virtue cheated when vice goes unpunished. The crimes announced to them by the ghost or otherwise half discovered--the crimes that initiate the search for revenge--are generally rather spectacular crimes. They must be if the dramatist is to render their actions--their search--their madness credible. Crimes of lesser magnitude than murder, incest, and usurpation of the throne, would not provide them with a plausible pretext for seeking the life of another.

Once the tragedian has created a proud, passionate, and sensitive character who wishes to find out crimes, to defend a code and punish its breakers, once he has so contrived that someone has violated this character's code in a significant way, he must somehow display his character in the process of bringing or trying to bring, the evil to justice. The protagonist can without delay take his pound of flesh (e.g. Atreus), or he may be prevented from acting. The first alternative, that used by the author of *Thyestes*, commits a dramatist to a short play; it prevents an extended action, and makes a play only a butchery.[1] But an action which prevents the hero from acting also raises immense problems, for such a play to be believable, the society portrayed in the play must either be ignorant of the crime for which a main character seeks revenge and kept ignorant of it, or it must be corrupt so that only the hero cares about punishing evil. The protagonist may be 'prevented' from action by various hazards/ He may be unsure as to whether his suspect has committed the

1. The profit motive may require that a play run two hours or more; historical circumstances may account for the differences in length between *Thyestes* and *Hamlet* or *The Spanish Tragedy*.

crime--some of the action can then be devoted to his proving innocence or guilt, particularly if the audience itself is unsure who is guilty. The main character in such a play becomes detective as well as avenger.[1]

He may be unable to encounter the antagonist alone. The plot then becomes something like a cops-and-robbers, the chase being a divine which both Kyd and Shakespeare use. Hamlet and Claudius together are alone on stage once immediately after the play-within-the-play, and then Shakespeare gives Hamlet a reason for not killing.

Finally, he can doubt the rightness of his method for taking revenge, and this device almost requires an introspective and intelligent 'hero,' one who has opportunities for soliloquy or confidential speech to the audience.

A sensitive man, kept from getting what he wants, seemingly without recourse--such a man will go mad, and the revenger usually does.

One of the other titles for the Spanish Tragedy was "Hieronimo's Mad Againe"--a phrase which T. S. Eliot uses to end the Waste Land. Madness is certainly a major concern of all revenge plays, both in their portrayal of a protagonist who goes mad with the burden of sorrow and responsibility and in the portrayal of the Snake Pit court that surrounds him. Seneca introduces a Fury into his play, which is an allegorial representation of the rage, which provokes Atreus so that he does his revenge, and this "fury" might be conceived of as the spirit of revenge tragedy. Hieronimo and Hamlet seem more ambiguous, but they too are often Furious; at times they are mad, at others feign madness--or so they appear. Feigned madness may help the protagonist find out the guilt of the suspect; real madness may exculpate a killer-revenger from the guilt of murder or it may symbolize the irrationability of vengeance. When real and feigned madness merge together until they become almost or completely inseparable, e.g. Hamlet and Hieronimo, the author may be up to something different. "Mad-ness" then becomes a metaphor for the intensity, the consuming hatred, which undergirds the desire for revenge.

Ghosts, play-within-play, revenger-protagonist, madness, decadent society--all are related to a theme. Although all sorts of dangers attend generalizing about groups of literary works, it appears safe to assert that in revenge tragedy, the overriding concern is with justice--with the justifications "for taking justice into one's hands," and, concomitantly, with the relationship between temporal and eternal justice--between what men can do and what eternity can do in history when an author represents on stage a character seeking to kill another because of some previous crime, he, willy-nilly, raises the question: is the taking the law into one's hands justified? He asks if the punishment of another man is pursued for the right reasons and in the right style and context? He asks what a man is to do when he is trapped, when on every hand his personal will and personal sense of justice are frustrated, when he is cut off from social means, from means in general; he asks whether when courts cannot act, heaven will; whether, when a man is so trapped and cut off, he can throw himself or anything outside himself and go in solace. The actions of Thyestes, the Spanish Tragedy and Hamlet suggest answers.

1. Notice that Hieronimo's delay in The Spanish Tragedy is not nearly as effective as Hamlet's. In the first case the audience sees the crime performed, but, in the latter, doubt concerning the guilt of Claudius persists into the third act and the Mousetrap.

III. Seneca's Thyestes:

We begin with Seneca's Thyestes. It will be useful, in our discussion of this play, to recall the comments made about Seneca's Oedipus in Tragedy, Grade 10:

What then does Seneca emphasize in the Oedipus legend? Revenge is stressed throughout the play. In his opening speech Oedipus sees the plague in Thebes as the vengeance to the gods on himself: "Could you expect that crimes so black would be rewarded with a healthy kingdom? I have infected the very air" (p. 12). When Oedipus has heard Creon's report from the oracle, he vows to avenge the murder of Laius. Oedipus has a terrible revenge in store for the murderer--he calls on the gods to make this man commit parricide and incest, the curse the gods have laid on him. Throughout the play when Oedipus is angered by anyone he threatens them with vengeance: "If you think me cruel and savage, vengeance is ready to your hand: speak the truth" (p.33).

Oedipus is quick to take revenge on anyone who affronts him. Ironically the action of the play represents the revenge the gods take on Oedipus for his impious acts... Seneca's Oedipus becomes a revenge tragedy in which Oedipus is both the avenger and the one on whom vengeance is to be taken. We already have the ghosts, the melodramatic dumb-show productions, the mad-ranting, the rhetoric which was to characterize revenge tragedy in Shakespeare's day--which leads straight to Hamlet.

Thus Thyestes' inclusion in the unit is dictated by the influence that Seneca exercised on Elizabethan playwrights. Although it is well-nigh impossible to assess the precise extent of that influence, most students of Elizabethan drama think that Seneca's plays provided models for many Elizabethan academic and popular tragedies. With few exceptions, Shakespeare scholars argue that Seneca's Thyestes provided the model and inspiration for Shakespeare's Titus Andronicus. Claims for Seneca's influence need not depend entirely on the kinds of plays written in this period. Schoolboys, for instance, studied and translated Seneca's plays as a pedagogical device. Teachers of composition and written rhetoric also apparently encouraged their students to borrow from and imitate him, as is manifest in the number of academic tragedies modeled on his word. And he was the only classical tragedian readily accessible to the Elizabethans since few could read Greek well. Nevertheless, no matter how much evidence one can pile up, he must, when discussing the relation of Senecan tragedy to Elizabethan tragedy, beware of neglecting native English influences and of baldly asserting that Seneca was the one and only influence on Elizabethan tragedians. Seneca is the egg--Elizabethan tragedy is the full grown swan--and a lot of other feed went into its fattening.

Thyestes is, on the surface, a lousy play. Lacking what we normally require of good tragedy--more like melodrama or horror show. And produced on a proscenium or Elizabethan stage, it would be lousy. But it was probably composed for declamation before a small and highly-educated audience: the apparently overwrought rhetoric and lack of represented action, in this context make more sense. Imagine the play declaimed by a wild declaimer; then the use of elaborate rhetorical devices becomes a plus; then we see that Seneca saw what Mendell argues in Our Seneca, that this intended audience were prone to look "first for oratorical decoration rather than substance," that they expected a display of wit and rhetorical virtuosity, and that fulfilled their expectation with his rhetoric and yet, transcended their limitations, when he made "rhetoric...as integral to the thought of his plays as music [is] to an operatic libretto." If Seneca wrote reading plays or declamatory plays, this should give us a teaching suggestion. Even in English and drab prose, the plays are great for wild and gusty reading aloud. That is where teaching should begin. Play Seneca straight or as a "mellerdrammer" whichever your class prefers, but read him aloud.

But we have forgotten ourselves. Our main concern is not a defense of Seneca. Kids will read him because he is bloody and bombastic; they should also read to suck some sense-of-form from their reading.

We have suggested earlier that the most obvious element in the revenge tragedy is the ghost. In Thyestes, the ghost of Tantalus does not actually seek revenge, but regretfully hastens it at the command of the Fury whose function is threefold: to enhance the grotesque atmosphere of the play; to give a certain believability to the horror and melodrama of the banquet scene; and to represent the wildness of human fury.

Though the play contains no play within a play, the first act provides omens that suggest the outcome of the plot and impicitly establishes the criteria by which we are to judge the ensuing action.[1] When the ghost says, "From my stock there is arising a brood which will outdo its own ancestry," Seneca raises our expectations. We, if we are Romans at Nero's Court, know Thyestes' legend, and the ghost offers a kind of norm for judging that action in that he does not desire what is to come; he says, I shall stand fast and fend off crime;" and he has to be whipped forward by the Fury. His appearance moves the center of the play to a consideration of eternal justice: "Any vacant span in the accursed region my line shall fill; as long as Pelops' house stands Minos will be kept busy." Thus Thyestes becomes more than a play about one man seeking to get even or outdo another--it becomes a play about man's flying in the face of an eternal design and forsaking reason in order to fulfill the dictates of passion.

Seneca's use of the ghost and the Fury builds the expectations of the audience; it provides a philosophic context for the action, and lifts it above melodrama. It also seems to add to the play a kind of determinism since both Fury and ghost predict the end of the play at the beginning. Now suggestions that man's life is ruled by the gods are typical of tragedy and especially revenge tragedy, but in this play--and atypically for Seneca--man seems to be able to align himself with the divine and rational order that undergirds the universe so that he can control whether or not he will rebel at his Fate if he cannot control Fate itself. Tantalus and Thyestes both suggest that the descendants of Pelops could break with the family's seemingly inescapable perpetuation of crime; the speeches of Thyestes when Tantalus tries to persuade him to meet Atreus also define a certain area of freedom for man; and the actions of Atreus seem not inevitable (witness the speech of the chorus at the end of Act I, especially the concluding paragraph). If Atreus himself has determined his actions, the Fury may be but a representation of Atreus' rage. This play--Seneca's view in it of free will and fate, of man's relationship to the gods--is by no means so clear as it is in his prose writings or in his Oedipus (Tragedy, Grade 10).

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[1] The omens and predictions by Tantalus, the Fury and the auspices Atreus takes when he kills Thyestes' children, all foreshadow later events.

The sensationalism of Thyestes' concluding banquet probably is the most striking element in the play--the more so in that the appearance of the Ghost and the Fury at the beginning prepares us for the horror religiosus of the final banquet and keeps the whole piece a high-pitched thing. Seneca is the only classical playwright to dramatize the Thyestian legend; and in his hands it becomes something like the worst horror movie. Atreus does not hesitate--he implies, in his initial speech, that he has in the past. Delay now is unnecessary. Thyestes' guilt is open. Butchery is all, and Thyestes does not brood about justice or goodness. Indeed, every later avenger must have been seen--by school boys who have studied Seneca--against the wild malice which is Thyestes. Thyestes is a play in contempt of wildness, malice and the lust to destroy whatever has frustrated one.

The important points to be made in regard to Thyestes should concern the form not the content, of the play. Admittedly, one can hardly discuss form without discussing content, but the emphasis should fall on the use of the ghost, on the occurrence of omens, on the sensationalism and the way in which Seneca controls it, and on the character and motivation of Atreus. One may be tempted to suggest to the students what a revenge tragedy is like; however, it probably would be better to refrain from doing so at this point. At the end of the unit, they will have ample opportunity to discuss the techniques of revenge tragedy. Moreover, Thyestes is not the focal point of the unit--it is a means of getting from the 10th grade tragedy unit to the present unit--of introducing the students to a mode. The time spent on it shoued be strictly limited.

IV. The Spanish Tragedy

The Spanish Tragedy has awakened many controversies. Kyd's own contemporaries were apparently divided in their appraisal of it and its playwright. Some included him in their lists of "the best playwrights"--one writer even suggested a place for him in English literature equal to that accorded Tasso in Italian--but Ben Jonson made fun of him and his plays, and when, in the nineteenth century, Lamb, resurrected much Elizabethan drama, and along with it The Spanish Tragedy, he admired only its "Painter's Scene." Until recently, Kyd's play has been viewed as a kind of historical curiosity--as the play which first added to the Senecan revenge formula a "plot which thickens" and a stage spectacle. Recently, a few critics have treated The Spanish Tragedy seriously. But division of opinion persists. Some insist that the play must be viewed as an offshoot of Senecan tragedy, others claim that they find few Senecan elements in the play; some argue that the play is non-Christian, others, that it is overtly Christian; some can not find a justification for Hieronimo's delay, others do; and, in each case, there are those who hold the middle way.

The Spanish Tragedy and Popular Art:

It perhaps seems unnecessary to include in this unit such a controversial and popular play, since less controversial plays of the type exist. But the inclusion of this play is dictated by its immense popularity during the Elizabethan era and by its use--with a complete set of popular trappings--of the dramatic formulae which Shakespeare uses in Hamlet: ghost, play-within-the-play, revenger, protagonist, corrupt court, crimes that cry out for blood, madness. If the parodies included in the students' packet witness that not everyone in the late 16th century praised Kyd's play, they also suggest that one can read the play as bearing the relationship to Hamlet that soap opera bears to Ibsen as psychological drama or that an Oscar Strauss's Chocolate Soldier bears to the Arms and the Man as comedy. Kyd is pop art; Shakespeare is pop and great art, and bardolatry is as foolish in teaching Shakespeare as in teaching Kyd. Both dramatists wrote to "pack 'em in" on the southwerk South Band but Shakespeare was able to "pack 'em in" for something beyond showmanship--and emotional impact--beyond the simple manipulation of theatrical devices. There is in him plenty of the showman and plenty of the master of the stock, but Kyd is pure theatrical device.

Kyd's characters are horse-show level types who can be divided--all too easily--into the bad and the good guys (Andrea does this at the end of the play). He seems to ignore motivation and characterization for sensational effects (as when Hieronimo bites off his tongue when Lorenzo arranges Serbine's killing); his rhetoric can certainly be seen as deriving from emotional opportunism; and his carefully patterned--perhaps overly patterned speeches--come perilously close to destroying any dramatic illusion that might be established. The use of Latin in the play, the description of the underworld patterned on the sixth book of the Aeneid, and so forth, suggest that he wrote half as a school boy attempting to display his knowledge, half as a dramatist attempting to create a meaningful action.

The study questions in the student packet are designed to make the students aware of the 'pop' features of the play. Students should be led to see how the popular blood-and-thunder conventions and pyrotechnics make the play "popular" in the sense that musical comedy or soap opera or spook shows are popular. One can probably assume that the popularity of Kyd's play--the most popular of its time--lay not in the area of its plot, characterization, or the depth of its philosophic vision, but derived from exactly the sources which make Dick Tracy, James Bond, Superman, detective stories and spook shows popular today--from an emotionalism and sensationalism, both of which, the parodies suggest, were exploited by the actors. The additions to the play support this contention: the lines added to Act II (which portray Hieronimo as going insane almost immediately after he finds his murdered son), the scene in Act III with the Portugals, the midnight scene in the garden, and the Painter Scene--all of these exploit a latent emotionalism of situation. Obviously ghosts, play-within-play, madness, and so forth do the same job.

Even though The Spanish Tragedy can be seen as an exploitation of the Senecan fad and the additions as a pandering to debased theatrical taste, it nevertheless deserves attention as a piece of effective popular theatrical art which endeavors to communicate a popular and common place 'message' even as soap opera communicates a commonplace message with respect to such matters as fidelity, divorce, motherhood, and sickness, etc. We need to help high schoolers understand the popular and pandering as well as the first rate--particularly if the first rate stands on pandering's shoulders. We know why soap operas are written; we may wonder why revenge tragedies were written: why write a revenge tragedy if one lives in 1590?

One can answer this question on commercial grounds or on other than commercial grounds--in terms of Renaissance mythos.

Revenge and Its Popular Mythos:

Revenge for an Elizabethan man was closely linked to his conception of justice. The Elizabethan man's attitude toward revenge said "Avenge not yourselves, but rather give place unto wrath, for it is written, 'Vengeance is mine, I will repay, saith the Lord' (Romans 12:17, 19)." In theory private revenge--the kind of Hatfield-McCoy retaliation one gives for real or imagined injury to himself or friends--usurps God's perogatives and is expressly forbidden because--well, basically because the idea is that God will bring offenders to justice and do so surely in one of three ways: The Prince or King--as 'God's viceroy on earth'--will bring vengeance upon those in his realm that violate the codes of justice in God's name and by virtue of his office, not out of private motives; God will intervene in history; or, finally, He will do justice in eternity. Temporal divine vengeance may take the form of famine, plague, military defeat, and private disaster--the "whippes and scourges" with which God punishes or chastens. In Renaissance theory, all legitimate 'revenge' is God's, effected by His representatives on earth, by His intervention in history or by His control of eternity. What this amounts to in practice is that "taking the law into one's hands" was not tolerated, that its evil was given both theological-philosophic and legal prohibitions.

The Spanish Tragedy is basically a posing of the popular problem: when courts fail, what is one to do? Around this central problem are clustered a series of efforts to achieve satisfaction through or outside the courts, efforts which allow Kyd to present us with a vivid emblem of the mythos described above.

First, the revenge Andrea seeks takes the law into private hands and away from courts. Andrea desires the death of Balthazar not because he

(Andrea) was unjustly killed but because his death divorces him from Bel-imperia and circumstances so conspire that his enemy and Bel-imperia will probably marry. We sympathize with Andrea when he gives thanks for those "infernal powers that will not tolerate a lover's woe," but that sympathy disappears when we detach ourselves and think of the rather shabby character of his relationship with Bel-imperia--unequal, clandestine and illicit (rather like Willy Loman's affair with the Woman in *Death of a Salesman*). Andrea is a sort of proud passionate fool who thinks that he can 'get away with it'--both in the love affair (which denies social obligation) and in the call for revenge (which denies the social channels of the courts): "What I want, gimme; and what I hate, lemme hit; let me make up the rules."

Private revenge comesin the last scene. Here Andrea seems to deliver not temporal but eternal judgments, unsurping the divine prerogative. At his instancing, Bel-imperia ignores the demands of 'justice,' avenges Andrea's death, and refuses to marry for the public good; at his instancing, Don Cyprian receives a horrible punishment--though he really cares for justice and had sought to help Hieronimo obtain it by asking him if he had been denied his day in court, at his instancing, Serberine and Pedringano are mistreated. Andrea, in the afterlife as well as in life, is a man governed not by reason but by his irascible and concupiscible passions--both of which are personified in the figure of Revenge: Kyd's 'Fury'. We sympathize with Andrea, even in the last scene; Kyd probably means that we should; yet, sympathy in his case must finally give way to a more detached judgment.

Second, two kinds of justice, the one which Andrea proposes and God's constitute the polarities of the play. Within this judical framework the revenge for Andrea's and of Horatio's death is weighed. But the two revenges also take place within another judical context--the context of the war between Spain and Portugal. Since Portugal, as the Viceroy himself tells us, has transgressed against Spain (see I, iii, 32ff) and, because of ambition, broken his pledge, Spain seeks for retribution from him; of this kind of 'vengeance', the king says: "Then blest be Heaven, and guider of the heavens/ From whose fair influence such *justice* flows." Spain, appears in the logic of the play to have acted as God's agent in punishing Portugal. The dumb show presented by Hieronimo further demonstrates from history--history reworked by Kyd for his own purposes--how God uses nations to bring judgment upon one another. The judgment as between Spain and Portugal is placed under the Court of Heaven.

Third, in the rest of the play, two kinds of temporal justice, one private, the other public dominate, the first having its laws and natural habitation in Spain; the latter in Portugal: scenes set in the Portugese court demonstrate public justice properly administered by the court of a "vicar dei"--one really in the possession of the divinity which does hedge a king; scenes set in the Spanish court represent the logic of retribution. Thus, the Portuges Viceroy (or Vicar) is at first misled by Villuppo, and intends to execute Alexandro because of his alleged betrayal of Balthazar and his apparent ambition, but he stays his actions because of the miraculous arrival of the messenger with the news that his son lives. Acting summarily, he condemms Villuppo to death--for his scheme undertaken "for reward, and hope to be preferred." The miracle of the arrival of the messenger preserves the king as a just man--relates him to divinity--and renders his 'vengeance' upon Villuppo a 'vengeance' publicly carried out in accordance with public codes of justice.

But in the Spanish court, things are otherwise. The King and his court do not care much for justice, law, legal procedure. In the quarrel between Lorenzo and Horatio over the division of the spoils or war, Horatio and Lorenzo both claim Balthazar as their prisoner hoping to gain honor and ransom (see Act I, Sc. ii, l. 152ff). Horatio has captured Balthazar--as the messenger's report makes clear; and Hieronimo puts the reasons for Horatio's claim when he says: "Enforced by nature and by law of arms/ My tongue should plead for young Horatio's right" (I, ii, 168ff).[1] But the king pays no attention to Hieronimo or "the facts." He gives arms and ransom to Horatio, the prisoner to Lorenzo. Kyd then drives home the point that the king regards might as making right when Horatio, out of deference to the King's office, says "I sit beside my right," meaning that he will obey the King and his judgment even though he suspects that this personal right will be overlooked.

Take this scene as a paradigm of what the Spanish Court is. The next scene parallels it. The King's judgment against Horatio reveals both to Hieronimo and the spectator the lack of justice in the Spanish court. Though the King sees the hand of heaven working in the defeat of Portugal, he fails in securing--or seeking to secure--justice in his own court. But this apparent, and only apparent, settling of the quarrel between Horatio and Lorenzo to the satisfaction of each prepares us for a conflict between them which develops in Scene III and in which Horatio and Lorenzo represent Andrea's and Spain's sides--Horatio, their concupiscence; Lorenzo, their irascibility.

Fourth, characters emblematic of passion's overthrow of reason rule Spain's actions as to internal governance and make it radically incapable of justice: Concupiscence drags Horatio into Bel-imperia's plot to do private revenge for Andrea's death; concupiscence also causes Balthazar's sudden falling in love with her too (unless we are to engage in ridiculous "How many children had Lady MacBeth" speculations about how Lorenzo might have praised Bel-imperia to Balthazar and made him fall in love without an eye falling upon her). Speculation, however, is unnecessary. *The Spanish Tragedy* is about justice, not about how lover's sigh when they fall in love. And as related to questions of justice and the common good, Balthazar's love is justifiable, Horatio's is not. Horatio's should give way to his rival's--to secure the peace between Portugal and Spain of which Balthazar's marriage to Bel-imperia would be emblematic. Such a marriage would be like Aeneas' marriage to Lavinia; Palamon's to Emelye; Red Cross', to Una; or Penelope's, to Odysseus (Cf. the Epic units). Horatio's love for Bel-imperia--like that of Andrea--is wrong-headed in its obtuse blindness to the public good.

But what of Lorenzo's part? Is he not equally simplified--emblematic of the irascible passions? Irascibility moves him in this affair as it did when he claimed Balthazar; his revenge seems directed more at Bel-imperia than at Horatio. One might say that he wishes to do vengeance on Bel-imperia for her former improper relationship with Andrea or to prevent a similar one with Horatio, but he never attempts to dissuade Horatio from loving her and never exhibits a protective attitude toward Bel-imperia. His desire for revenge is not motivated; it is rather emblematic--an aspect of the whole passion which he emblemizes--the passion of rage. Rage does not seek justice from a king: Lorenzo-as-Rage kills Horatio in a fit of personal pique using privately designed devices rather than court and publicaly understood instruments of punishment. His earlier obstruction of justice (Pedringano; II, iv, 133), his preventing Hieronimo from gaining the King's ear, and his Machiavellian treatment of Serberino and Pedringano, all suggest that he has no concern for justice. Indeed, a Hatfield-McCoy spirit pervades the entire Spanish Court. Pedringano fears that Lorenzo will reveal his involvement in the Andrea-Bel-imperia affair and expose him to the King's justice (II, iv, 133); Bel-imperia seeks a personal revenge and never considers the social and political consequences of her actions.

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[1] See also Horatio's account of the battle when talking to Bel-imperia (I, iv. 30ff); there is no hint here of Lorenzo's claim.

There are norms which men of rage and lust violate. In Act II, III, Kyd establishes for the spectator a perspective on the proposed Bel-imperia-Balthazar marriage when he has the king say, "If she neglect him and forgo his love,/She both will wrong her own estate and ours." Against this standard we are to judge both Bel-imperia and the Spanish Court.

Fifth, Hieronimo embodies in himself all of the thematic concerns of the play. The characters discussed so far are emblems--devices for treating the theme of justice and taking the law into one's own hands; they are either attributed a very clear 'motive' or none at all. Hieronimo is different. Take, for instance, the scene where he finds Horatio murdered. He and Isabella are overcome with grief. Yet, in the midst of his grief, he looks at the blood-smeared handkerchief and says, "He shall not from me till I take revenge." Whether at this moment Hieronimo seeks a public or private revenge--even if he desires at this moment to go out and kill--we do not know. Hieronimo is ambiguous and immediately after his speech, Isabella reminds him that vengeance is God's alone (IV, 57ff); and he dares not recoil at the suggestion. The next scene set in the Portugese court bears out her statements. Hieronimo has a personality, a psychology or, at least, a complexity possessed by none of the other characters.

Hieronimo recognizes that Heaven alone has the prerogative to revenge (III, ii, 5ff); that his desire for revenge is a matter of a passion which flies in the face of what he knows; that it is a passion like Atreus', fury-fed by grief, and by the letter from Bel-imperia, the fall of which he misinterprets as a miraculous divine intervention (1.32). But he does not act on the basis of what he recognizes to be so. Concern over his own welfare momentarily prevents him from acting on the information found in the letter (he fears Lorenzo will draw his "life in question," his "name in hate") and he plans to circumvent the consequences of vengeance by trying, though circumstances, the truth of the letter. Here the preventing of vengeance begins, and here also the detective story.

Hieronimo, as a marshall and a servant of justice, knows what courts are for; his very office recalls that vengeance is heaven's. At times, he acts as if he knows. As marshall and by virtue of his office rightly he condemns Pedringano to death; but then he becomes a kind of shadow Hamlet wondering at his own suffering and at heaven's incapacity to grant him relief: "That only I to all men just be,/ And neigher Gods nor men be just to me" (III, iv, 9-10). Having grown impatient with heaven's judical preceedings and despairing of seeing heaven do justice for Horatio's death, he moves to grab another sword:

> Yet still tormented is my tortured soul
> With broken sighs and restless passion,
> That winged, mount and, hovering in the air,
> Beat at the windows of the brightest heavens,
> Soliciting for justice *and revenge*.

What Heaven can do--if it is done in celerity--he, of course, cannot see![1]

Then king's ignorance of the proceedings, Lorenzo's blocking him from seeing the monarch, conspire against him. He delivers his *Vindicta Mihi* speech. First, he acknowledges that men must attend heaven's will in the matter, but, after a bit of fallacious reasoning (ll. 15ff), he determines to revenge Horatio's death with a reasoning that goes something like this: "I am likely to be killed by Lorenzo if I wait for heaven to act; if I am lucky I will live; if not, I will die; if I live, I will die too; I have no assurance either way that Horatio will be revenged; Therefore, I will revenge and make sure."

What has happened to Hieronimo is emblemized in the scene with the three citizens and the old man. In the scene, the first citizen complains that *no advocate will pursue equity*: Hieronimo replies he will plead for the three as he used to when he was a *corrigidor* (advocate). But then he says that there is little hope for justice in Spain; that the entire judical arm of the state is worthless; and, in the midst of such a stew, he must assume the role of avenger. Tearing the citizen's paper at the end of his speech, he forgets any obligations that he has to being the just man. "Justice is exiled from the earth."

Now Hieronimo's despair of courts and his madness come to be closely related. When Castile interrogates him to find out if Lorenzo has done something wrong, he refuses to seek justice from the court. Only a mad private revenge will do now. With the urging of Bel-imperia, he brings it off. And his vengeance carries him beyond decency and justice. He kills Lorenzo and Balthazar in sentimentally--though not legally--defensible murder, but he also kills Castile--the very one who offered him a means to public justice, utterly without reason. He sins against Heaven, against his society, and against himself, violates the office which entrusts to him the dispensation of justice. His revenge, as the king notes, destroys "the whole succeeding hope/That Spain expected after my decease." And apparently ruptures the peace between Portugal and Spain, for the Viceroy says, "Spain has no refuge for a Portingale."

Hieronimo is a sympathetic and tragic figure--like some sympathetic giant horror show victim. No sensitive reader can help but feel his cause right. But, as in the case of Andreas and Bel-imperia, sympathy gives way when one detaches himself and regards Hieronimo's action from an objective point of view. We can sympathize with Hieronimo's bewailing the apparent tardiness of Heaven's justice; we can sympathize with him when he finds the Spanish court full of corruption and lacking in justice; but he is, like Sutpen in his grand design, morally mad. Help could only come to him from outside--perhaps from outside time--and he can not wait for it.

Thus does the *Spanish Tragedy* through formula and wild horrible tricks set forth the popular ideal: "Vengeance is mine; I will repay." No sane man would try to repay as Hieronimo does.

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[1] The letter from Pedringano revives his faith in heaven; this letter, he says reveals "what heaven unpunished would not leave." Believing that Heaven has revealed the identity of the murders, Hieronimo regains his faith in God's justice and resolves to seek justice from the king.

V. *Hamlet*:

A. Introduction and Suggested Method of Approach.

Hamlet, even more so than *The Spanish Tragedy*, presents the modern reader with a variety of problems and difficulties. *Hamlet* is a difficult play. It may not, however, be so difficult as its complex critical tradition suggests. The teacher should refrain from introducing the students to the criticism of *Hamlet*. In the course of their discussion of the play, the students will likely encounter the problems upon which *Hamlet* criticism has centered. Then and only then do the critics become relevant *for the students* but even then, they may do better by working out the problems themselves if they can. The teacher, on the other hand, may wish further acquaintance with the criticism; this is available in several critical editions and collections. In neither case, is what the various critics say proper substitute for a fresh and intelligent reading of the play.

It should, however, be noted that the reading of *Hamlet* implicit in the student's packet and explicit in the teacher's packet is by no means a conventional reading. It is a rather eccentric reading which goes against the grain of much of the usual *Hamlet* criticism. Many scholars and non-scholars would heartily disagree with it.

The section on *Hamlet* in the student packet falls into two parts: an introductory essay and a series of notes geared to the text of the play. The introductory essay attempts to provide the students with materials, observations, suggestions, and questions that they may find helpful. This essay should probably be read both before and after a rather fast reading of the play in order that the student might be aware of some of the larger patterns operating in the play. The students as well as the teacher might wish to disagree with this essay or parts of it; and any such disagreement is not to be discouraged, except when it derives from a slavish acceptance of other readings of *Hamlet* or a refusal to give up""pet" theories about the play.

The second part of the students' packet presents a series of observations about the play written by a fictitious notemaker. The notemaker considers the play dramaturgially, thematically, and historically. At times, he puts forth fallacious arguments; at others, sound ones. At times, he treats the play seriously; at other times, flippantly. Again, he will sometimes engage in close analysis and sometimes indulge in subjective judgments. At times he is a twentieth-century man reading the play from a twentieth-century perspective; at other times, he is a twentieth-century man attempting to project himself into the intellectual and cultural climate of the sixteenth century. He is, in short, inconsistent and self-contradictory.

The various stances and perspectives of the fictitous notemaker are not intended to confuse the student. Rather they are to serve two closely related purposes: (1) to call the student's attention to significant issues and problems in the play and (2) to demand of him that he separate out the defensible from the indefensible reactions and solutions to these issues and problems.

Instead of designed to lend him to a close and coherent reading of the play--the technique typical of units in this curriculum--this section of the student packet asks the student to question questions, to formulate rewarding, incisive questions of his own. The observations and questions put forth by the notemaker, then, are intended to serve as an impetus for a clarification of the issues raised by the play. The teacher might well ask the students to make notes--to play sit and read aloud, to work out how the play should be performed--in short, to discuss where they agree and disagree with the notes in the student packet; then these agreements and disagreements might function as the bases for class discussion.

It should be observed that the notemaker at times is cryptic and perhaps obscure; he is purposely so for his function is to suggest and to stimulate.

B. *"Hamlet"--Revenge and Suffering:*

Put revenge tragedy's ghost, its play-within-play, its corrupt society, its crime that cries out for blood, and its revenger driven mad by the cry; put the belief that--whatever frustrations men may feel at what history does to them--God will eventually avenge crime and do justice in or out of time; in short, put the revenge tragedy's theatrical devices, all of its potential for cheap shock, together with the Elizabethan political view with all of its potential for vacuity and easy optimism--put these devices and beliefs in the hands of a Shakespeare, and they can give one an art, other than--and altogether deeper than--the *Spanish Tragedy* or *Thyestes*. A study of *Hamlet* requires, first, a good sense of what the Shakespearean theatre and the Shakespearean theatrical company were like; second, an understanding of Elizabethan political and judicial theory as these may be represented on the stage; and, third, a knowledge of tragic theory as it plays behind the vocabulary of Hamlet. Then one can see what theatrical device "says" in the hands of genius.

A. *The Shakespearean Theatre and Company and "Hamlet"*; the 9th grade unit concerning the *Idea of a Play* discusses what the Shakespearean theatre and theatrical companies were like; G. E. Bentley's *Shakespeare and His Theatre* handles the same subject. However, certain remarks specifically appropriate to *Hamlet* are in order.

It may be well for us to remember at this point, that Shakespearean companies played on a platform stage and generally with a very few props--only such props as could be carried in by the bit players. Parts of the Elizabethan inner stage could represent the inside of a house; the upper stage could be a balcony or viewing place; the forward part of the platform could represent the spacious center of a room or the great outdoors. Moreover, the stage apparently allowed for a trap door through which such creatures as Hamlet's father's ghost could descend. It is fairly certain that this stage allowed for a good deal of brilliant effect even though few props were used; Elizabethan companies did use notably brilliant costumes and a few striking props. Claudius' court, for example, would have appeared in blazing Elizabethan courtier's costume, and such characters as the grave-diggers, sailors, soldiers, messengers, and priests would have been liveried in the costumes of the guilds and vocations. A scene in which blood is spilled would have allowed for the actual spilling of animal's red blood which would have poured out against the often white costumes of the people who were fighting on the stage; and, a formal court scene, in Elizabethan plays, would mean a processional of the royal banners, the regality--the portable pomp and circumstance--of a hierarchic society.

Moreover, costume and limited props could carry symbolic overtones--as, for instance, the ghost of Hamlet Sr. wears soldier's armor which carried particularly militant overtones. Hamlet in the first scenes of the play is dressed in black clothes which symbolizes his mourning and contrast, as clouds contrast with the sun, with the gay courtier's garb of the king and court who have so quickly cast off their grief for Hamlet Sr.'s death; Hamlet in the scenes in which he puts on an antic-disposition and plays satirist and fool, probably would have come in wearing cap and bells to symbolize the role he has assumed; and when he returns from his trip to England, he comes in traveler's--probably in pilgrim's--garb to symbolize that now in the play he sets out on his last pilgrimage. Roles, vocations, destinies, and places in a hierarchy are symbolized particularly vividly in Shakespearean theatre's costumes and props and are also the concern of his theatrical 'mirror of nature.'

For Hamlet tends to divide itself into public scenes in which King Claudius is holding court in formal session, and private scenes in which the members of the various families in the play are dealing with one another in their private capacities: the acting styles and costumes of the two kinds of scenes should vary accordindly--the public scenes appearing as stiff, ceremonial, hieratic and semiliturgical in feeling, the private ones as quite opposite. Now the important public scenes are, of course, Claudius' councils (I, ii and II, ii beginning), the royal entertainment (III, ii), and the judicial duel (V, ii): judicial court, entertainment, and judicial duel-entertainment form a progression from the conventional, to the radically unconventional to the semi-conventional in settling public questions. Even the entertainment is a court convention. The private scenes deal with husband's duty to wife, father's to son, and so forth--the family viewed as a microcosm of society; this symbolism of the private and public, the distinction between the two, and the metaphorical relation of the family to the state is terriby important to the philosophic statement of Hamlet.[1]

Perhaps the best picture of the Elizabethan company and stage, its acting style and aesthetic, which can be offered to the students is the picture which Hamlet itself offers of the players who come to Hamlet's court. The court situation in which the players who come to Elsinore play is not exactly analogous of the situation in which the Shakespearean company played at the Globe (the Globe was a popular theatre). But Shakespeare's company frequently left London and took to the road or went down the Thames to play before the Queen Elizabeth's court. The repertory players who come to Hamlet's court are doing the kind of thing that Shakespeare's company would have done when it came to play for the Queen. When Hamlet hears of the players, he identifies a series of stock roles which they can handle: the king, the adventurous knight, the clown, the lady; for, in a repertory company, each player specializes in a certain kind of stock role--Burbage in Kings or Princes--tragic leads--and Armand, in clowns and comic leads. Shakespeare himself played bit roles--in Hamlet, the role of the ghost. Hamlet is made for Shakespeare's own repertory company; it has a king, an adventurous knight, a clown, and a lady--stock roles which could exploit the talents for stock role playing of the Lord Chamberlain's Men. Like Shakespeare's own Lord Chamberlain's Men, the company which appears at Claudius' court is an adult company: as Shakespeare's fiction would have it, a company which has hit the road out of necessity, having been outdone at the gate by the private theatre's children's companies: Rosencrantz's "little eyases." The child actors of the private theatres, unlike the child actors who played the women's parts in the public theatres, played all of the roles for their companies in the City of London 'private clubs' (early 1600's). And Shakespeare's fiction suggests that these little "eyases" are to the adult actors what Claudius is to Hamlet Sr.--betrayers and undeserving victors. No wonder, then, that Shakespeare in writing Hamlet writes in a popular form.

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[1] The relationship between the private and the public might also have been suggested by changes of costume as well as by changes in properties and acting styles--as between the scenes in which Claudius is taking public counsel and making judgments in his public capacity as a king and the scenes in which he is acting as private citizen and schemer. Scene IV, vii, of it were played as a public scene in 'public costume' and about the throne would emphazize Claudius' use of the throne for his private purposes in tempting Laertes--his confusion of public and private roles. Again Polonius, as part of the time a public councillor who behaves like a doting parent toward the king and Hamlet and part of the time a private father who behaves as if he were giving public counsel to Laertes and Ophelia, could symbolize his confusion of roles by confusions in his costuming from scene to scene.

The Elsinore company's plays are, like Shakespeare's plays, written within specific and well defined genres: "tragedy, comedy, history,"--to quote Polonius' parody speech. Comedies are based on Plautus (whom the 9th grade Comedy unit sees as the foundation for comedy); and their tragedies, on Seneca [with whom this unit begins (II, ii, 390-392)]. At Elsinore, their forte is revenge tragedy, and the way in which they play it helps us to define the aesthetic of Hamlet itself.

Elsinore's players, at the beck of Hamlet, playwright, use their play to expose a specific infection in a specific historical situation. In order that they may do this, Hamlet asks the players to play the Murther of Gonzazo and inserts some 16 lines to make it particularly appropriate to his court. Now we have other evidence that players or other persons frequently added to the plays to make them unusually relevant to special occasions; clowns, when they got an audience laughing (III,ii, 36ff), would add to the regular script, make up a line of patter to keep the audience laughing beyond the script's suggestions; sometimes political allusions were added to make plays topical. To make a tremendous point of any one particular word or image in an Elizabethan play is something of a mistake, for Elizabethan plays could be added to or taken away from rather freely by a playwright or players as the situation demanded and as the audience responded. Hamlet was published in a radically cut version (the first quarto) and in radically expanded versions--as was also the Spanish Tragedy.

Since the public theaters were noisy places, tragic players commonly had to cry out their lines in order to have their words heard. Hamlet, in III, ii, warns against overdoing this, against the overacted rhetorical style which may be appropriate to Senecan declamation and which will make a bad play satisfy a noisy audience, but which frustrates the play's effect if it makes a point that cauterizes festerings within. The Priam-Pyhrrus scene, played in the declamatory style, carries Hamlet with it as he is giving advice to himself about how he ought to be passionate--carries him with it until he gets around to giving advice to the players. But because Hamlet wants his own play to catch the less sensitive soul of Claudius, he seems to suggest, in his speech on acting style, a kind of moral naturalism which suits word to action so as to clarify the implications of assuming a role and performing an action in real life. The purpose of acting is "to show virtue her own features, scorn her own image, and the very age and body of the time his form and pressure." Men did not always have to worry so about usurpation and regicide as in Claudius' time or about the nature of kingship and just succession as in

Elizabeth's. The sense that a play can be a mirror is, of course, with Hamlet from the beginning: as soon as he puts on the fool's 'mask' and antic disposition, he begins to shape his actions so as to be a mirror--often a maliciously conceived mirror--to the one to whom he speaks.[1]

When Hamlet first asks that the players play before him, he chooses for their playing a mirror--a revenge scene from Virgil in which Pyrrhus, endeavoring to avenge the death of Achilles, kills the guiltless and powerless old King Priam before the weeping and frenzied Hecuba as the topless towers of Troy are declaimed to the ground. Hamlet sees an inexact reflection of his own situation in this play and makes Hecuba first and later Priam his alter image. He then looks to find a better image than Pyrrhus for Claudius.

When the better mirror for Claudius, "the play within the play," is put on, we get some sense of what it was like to come to an Elizabethean theatre. The trumpets sound to signal a public, ceremonial court occasion; the various members of the court come in; they discuss the play; the trumpets sound again and the dumb show begins.[2] The dumb show is more exact mirror for Claudius than the play. The king lies down on a bank of flowers which had to be carried in; another man comes in and takes off his crown; and poison is brought in in a vial. (The props in the dumb show--where props and action have to be described--are a number of small objects which are used in the action--and which have a specific kind of symbolism: flowers, crown, vial.) Dumb show and play within the play do catch at the conscience of the king and expose him before the whole court. Claudius stands as a tyrant exposed. To understand the significance of the exposing of a tyrant before his court, we must turn to Elizabethan political theory.

B. Renaissance Political Theory and *Hamlet*: Vengeance and Tyrannicide:

We have hinted that Claudius is a tyrant exposed before his court by the play-within-the-play, and that this exposing before a court has a special significance; we have affirmed that the distinction between the public and private royal scenes in *Hamlet*--their apparent separation in the early parts of the play, their apparent confusion in the later scenes of the play and their actual confusion throughout the play--is central to the play's significance; and we have asserted that the *mythos* of the *Spanish Tragedy*--the affirmation that "Vengeance is God's" and all justice mediated through Him (through God's and King's, courts, through His direct intervention in history, or through His action in eternity) is central also to Hamlet. Comes time that we should deliver the goods.

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[1] Much of Hamlet depends on the capacity of one scene to reflect or mirror another one or one player--Hamlet particularly--to mimic or imitate other ones: Claudius, Polonius, Ophelia, Osric, Rosencrantz and Guildenstern. That Shakespeare's company was a repertory company where the players would know one another's acting habits to a "t," made the use of such mimicry to make moral-satiric points particularly easy. The points which the student's packet makes about the marriages of the play as reflecting one another depends.. on the same capacity in the repertory player.

[2] The theatre may not have had very good props, but it has a variety of devices for making dramatic noises--thundering noises, the noise of trumpets, the noise of battles, drumming and so forth were all part of the available sources of an Elizabethan theatre.

Insofar as a revenger takes law into private hands, he is evil; and his vengeful interference in the course of human events makes him diabolical, a character whose demonic private counseling and spite contrasts with the actions of the God who records deeds in an open Book of Life and separates Sheep from Goats in open session. In Hamlet, we confront a hierarchic society with Claudius as the king and the sun of the court from whom justice should radiate like light (sol justitiae). In the public scenes when he assumes the throne, he should appear as a king who is joyous and regal with the sun-kingship emblem behind him. He is joyous while Hamlet is mourning. He is full of Boethian Philosophy to remind Hamlet that death is natural, yea even providential. He is the philosopher-king; the councillor--the Poloniuses of the realm--are placed next to him according to their hierarchic place, probably in literal ranks on the state.

Typically, the revenger finds himself in a corrupt court, seems frustrated by its corruption and, in despair, takes justice into his own hands. He is judged by the play's action for resorting to his own justice. Amid the sunny and sun-reflecting lights of Claudius' curia, Hamlet hangs like a three day old fog--isolated, hemmed in, and scathing.

But we have claimed profundity for Hamlet. If we are to sustain the claim, we must show that it does something more than put a man in a trap and slam it shut; it must do more than the Spanish Tragedy does in putting a hero in a trap and saying that had God--or Something Outside man--helped the hero--and if he had trusted in the help--he could have escaped. It must show--through events plausibly like the events of history--how the trap is raised and the stricken deer freed; when the sun of justice give no light--when he is not Hyperion but a satyr--there must be ways of elevating the principle of justice without elevating oneself--ways of replacing an unjust "fountainhead of justice" without going outside the system or destroying social confidence in it. In Hamlet's story, the obstructor of justice is the king--the source from which justice had to flow in a hierarchic society. It looks as if the only way in which justice can come to the realm is through an act of injustice on Hamlet's part--an act of private vengeance and malice. If any action done to punish evil and done outside the public courts is an act of private vengeance and malice, and if the Court itself is corrupt, then justice would appear to arise only out of injustice. But the Court of Denmark is made up of Polonius's, Rosencrantz's, Guildenstern's, and Osric's--for the most part flaterers, gulls, sycophants, such men as could not assist Hamlet's cause. He is alone save for Horatio and a populace from which he is isolated by Claudius' insistence that he stay in Denmark at court. Yet, the path of injustice is not Hamlet's only path;[1] he can overthrow the Claudius without overthrowing a king, he can try him outside a court and yet within the law, and he can overthrow him without presuming to raise himself up in the hierarchy.

When Laertes accuses Claudius of the crime of which he is not guilty--Polonius' death--Claudius describes how a king who has committed such a crime should be treated. He suggests that, after a king is forced to the wall, there should be a calling of the council ("whom your wisest friends you will") who should try the king in open court, and, if the king is guilty, he should give up his kingdom, his crown, and his life: both his public and his private body. The king was thought to bear a double person, his person as private citizen and his public person as a symbol of the law--of the corporate rule of the realm, and the reason-law which can guide a state; it is as a public person that a king is the head of the hierarchy of society and married to the state. But the public body of a king in a prince is in medieval and Renaissance times a legal fiction (cf. the 10th grade packet on The Leader and the Group, its treatment of John of Salisbury).

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[1] That Claudius' army is made up of Switzer mercenaries suggests that his subjects do not love him.

If a Renaissance king acts against the common profit of the realm or requires of his subjects what is not natural to the human species,[1] he is no true king; he has lost the public body of kingship and become a tyrant--a man who rules without the sanction and anointment of God by his own will alone for his private pleasure and profit, including the pleasure of bending other people's wills. Such a man is deserving of trial and removal from the kingship by the council; if the trial could not be made through regular processes--we have the appearance of a regular''Elizabethan' trial of a tyrant in Richard II--it had to be made in extraordinary ways. The Elizabethan man who seeks to remove a tyrant has to try to expose him before some public court as Claudius, putting on the face of statesmanship, recommends to Laertes; he has to act in concert with other wise men; he has to expose the king before the Court of Wise Men and receive a public council's sanction for his deeds; and, having so consulted with what uncorrupt council is available to him, he may be justified in executing a king as a tyrant who has violated natural law.

It may be that an Elizabethan audience would have considered Hamlet as having extraordinary but public and sufficient justification for killing King Claudius after the mousetrap play after he has exposed the tyrant and regicide before the Court of Common Perception; it is certain that he fails in the scene by virtue of his desire to want to control eternity and send the king off to Hell. Courts of Justice acting in time, whether ordinary or extraordinary, have nothing to do with Heaven's or Hell's justice. The egocentricism which begins with Hamlet's temptation toward resorting to himself in temporal matters ends in the megalomaniac madness of the man who would play God before he would save the commonwealth. Hamlet would be justified in conducting a trial and depriving Claudius of life and crown as Claudius suggests Laertes do when he knows himself to be innocent. Hamlet would be justified--if he could not establish the King's guilt--in fighting a judicial duel with the king or his representative in order to establish his guilt or innocence. And, indeed, the final battle of the play does have the kind of judicial duel in which the guilt of the king is established and the king receives a trial and a tyrant's death. One thing which Hamlet is not justified in doing is killing a man--though he be Claudius by name--for the private satisfaction and malice of killing. And in a Christian world, the ultimate in malice is the desire to kill another man's soul. It is precisely such private satisfaction and malice that the ghost implicitly recommends to Hamlet. Ironically, it is precisely this ghost recommended malice which prevents Hamlet from doing justice in time, the first time that he has an opportunity to kill Claudius when he is alone praying; had Hamlet left the 'praying' Claudius to eternity, the pray-er would have been damned (as his remarks after his efforts to pray suggest) since he was still possessed of effects of his murder. On the other hand, it is the forgetfulness of malice, it is Hamlet's throwing himself on a source and principle outside of history and outside of himself which permits him finally to bring Claudius into the tyrant's court, in the judicial duel to expose his tyranny--his effort to poison his subjects, and to execute him for it. Kingship is such a sun as is not be clouded by a tyrant's claim to it; justice is such a light as flows from recognizing the principle of law in a lawless land rather than trying to create its effects out of the fabric of further injustice. Principles and procedures can rightly measure a man but not personalities. The Hamlet of the beginning of the play is worried about persons, rivals, superiors; the final Hamlet cares about honor.

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[1] Natural law involves allowing men what is required for their social life as a species: property, the right to protect life, the right to mate and to choose a mate, the right to speak to others in open councils, the capacity to exercise free choice, etc.

It is possible to destroy a tyrant after having publicly exposed him in terms of public principles; it is certainly possible to deprive him of the crown; having lost the "body of kingship," a king is deserving of deposition as Claudius himself suggests to Laertes. Having endeavored to acquire and preserve his tyrant's demesne through murder and a host of other sins against natural law, he is worthy to be executed--to lose both his public body the crown and his private body. It will be useful in reading the play to keep track of the number of times that Hamlet or other characters in the play suggest that Claudius is not the true king, that Claudius as a tyrant is not in the possession of the true body of kingship. When Hamlet says that the body is with the king and the king is not with the body, he refers to this idea; when he says that the king is a satyr and not the sun-god, he suggests the notion. It seems very probable that when Hamlet takes Hamlet Sr.'s seal and dispatches Rosencrantz and Guildenstern, he says to himself the same thing; he has made clear to himself that Claudius, having violated natural law, justice, the common good of the realm, is not the realm's king. Therefore, he, Hamlet assumes the prerogatives of kingship. When Horatio, in response to Hamlet's description of his assuming of the seals of kingship, says, "Why what a king is this!" (2nd quarto reading) he is referring to Hamlet's acting as "regent" of the realm in the dispatching of Rosencrantz and Guildenstern on the basis of his knowledge that Claudius is a tyrant and they his commissioned assassins are worthy of execution. When Horatio exclaims, Hamlet replies, "Does it not, think thee, stand me now upon?" (2nd quarto) We suspect that Hamlet makes a gesture feigning a crown upon his head here. This is the true public body of kingship now though Claudius bears the role's name.

Kingship is a fiction--a role which good kings play according to the script provided by the divinity--the precepts of natural law and the common benefit of the realm. Justice to all men is the result. A king--particularly an elected king--who deliberately does not act in accordance to the script, is not a king and having been publicly shown to be something other than a king may be required to give up the role and the name of the role. Whoever plays the role of king is king, but the role does not permit, in the one playing it, any elevation of his private person and pride at the expense of the common profit. And the public role. Hamlet has no right to play God to Claudius. He does have the right to play king to him.

He exposes Claudius as a tyrant before the wise men of the realm, he knows he is divinely sanctioned after his sea journey, and he has given up the desire to avenge and damn. Hamlet's right to play king is, in part, a matter of what he learns about Claudius from the beginning of the play to the end of the sea journey; partly it is a matter of what he learns concerning his own obligations as a man himself and through suffering. And that turns us to our third topic, the tragic sense in Hamlet.

Hamlet and Tragic Theory: Suffering, Providence and Fortune:

Normally, in the Renaissance, a tragedy is a play about a man whose life moves from good to bad fortune. In Hamlet, there is no such thing as protagonist's good fortune from the audience's perspective, since Hamlet's father has already been murdered when the play begins. The only prosperity that Hamlet can be said to have at the beginning of the play is the subjective prosperity of not knowing that all is rotten in the state of Denmark but merely suspecting it. But it is with subjective prosperity and adversity that Shakespeare is concerned--with the good or bad created by the thinking which makes it so. Conventionally a tragic hero is a man who so trusts to his own devices, to his own capacity to control the things of time, that he is puffed up with pride. Trusting in what time can give him and his own will and vision, he rises in fortune's court until he stands at the top of her ranks of favorites, first of her counselors, top of her cap, only to be cast down suddenly and then in the midst of a veil of tears to learn that he is not autonomous or capable of willing what will be. He learns that there is a force outside of time which uses suffering to break those who pretend to antonomy, to bring them to dependency and love, to punish the defiantly alone or to chasten and purify those who realize that they ought not resort to themselves. Hamlet trusts in Fortune to bring him the prosperity he desires--that is, in his own capacity to handle the temporal court--and to put Claudius in his place; he rises in her favor until he exposes Claudius, then falls from her grace as he murders Polonius and is shipped from the court he would run. Having been shipped, he learns another set toward experience.

We can trace Hamlet's commitment to his own devices--what we have called Fortune--to the swearing which he does immediately after the appearance of the ghost. The ghost may be Hamlet's father, it may be a devil--let us admit either possibility for now. Whichever it is, it tells the truth. But that it tells the truth is no indication that it is good, or that its advice is heavenly. Its advice would, from every possible perspective, in the Renaissance be regarded as utterly evil; that it tells the truth no more makes it godly or goodly than that Mephistopheles tells the truth about Hell and damnation to Faustus make him an angel of light. Hamlet's swearing to follow the voice of the ghost without questioning its goodness--the divine authority of its command--is a little like the swearing by which Faustus commits himself to Mephisto's guidance or the swearing by which Othello commits himself to Iago on the basis of a surface honesty. The wrong criteria are brought to bear. And from swearing time, Hamlet trusts to his own devices--"mad in craft, not essentially in madness." The devices of wearing the mask, of playing at being a madman, and of trying to expose a crime on his own, lead to his so cruelly and maliciously doing in Ophelia and Polonius, to his playing God and to his neglecting the commonwealth. The sea journey and the sufferings of Polonius and Ophelia which precede it return Hamlet to himself. It is through getting a vision of graveyards and skulls, of Ophelia's and Polonius' suffering and death, that he as private man comes to see that it is rather foolish for him to be regretting the lose of the beautiful but dead body of his father and equally foolish to be envying the king his sensuous love body. He seems to forget his own need for self-protection, to give over deception, intrigue, and sneaking about on tiptoes to preserve his life. He learns from the suffering which he has caused others that his own resources are not enough to control history and that he cannot seek in history for personal or private satisfaction. After the sea trip and the graveyard scene, Hamlet throws himself on a different kind of force. Hamlet admits to his learning of a force beyond himself in the speech in which he speaks of his action on the ship, of changing the commission and saving his life:

> ...me thought I lay
> Worse than the mutines in the bilboes. Rashly
> And praised be rashness for it--let us know
> Our indiscretion sometimes serves us well
> When our deep plots do pall, and that should learn us
> There's a divinity that shapes our ends,
> Rough hew them how we will.

It is through feeling a wrestling round his heart caused, as Hamlet takes it, by the shaping divinity that Hamlet learns to take the king's seal in hand and begs to assume the role of liberating the commonwealth. The same Hamlet says "there is a providence in the fall of the sparrow." As he approaches the duel, he regards the duel as a court of justice through which Providence's will for history, its justice, will be expressed. Ophelia may be Hamlet's sparrow. Her death and her burial are lessons which permit Hamlet to go into his final duel, with regard for kingship and the common good and with contempt for merely staying alive. In Hamlet's own providential fall, the tyranny of Claudius and the revengefulness of Laertes are exposed; the corruption of the court is seen for what it is and the title to the kingdom is given to a man who both cares for honor and has some claim to the title. God, as William Seegar says, uses the duel:

> It is true that the Christian law wants all men to be of so perfect patience, as not only to endure inperious words, but also quietly to suffer even force and violence. However since none (or very few men) have attained such perfection, the laws of all nations, knowing and do with the avoiding of further inconveniences and the manifestation of truth, have (among many other trials) permitted, that such questions as could not be civilly proved by confession, witness, or other circumstances, should receive judgment of fight and combat, supposing that God (who only knows the secret thoughts of all men) would give victory to him that justly ventured his life, for truth, honor, and justice.

From Ophelia's suffering and remarks to the court we learn what the meaning of tragedy is. From her burial Hamlet learns what the meaning of life is. "The owl was a baker's daughter; God be at your table."

Notes: Scene by Scene:

Act 1

Shakespeare's later plays generally begin with a scene full of hubbub, informality, and suspense designed to get the audience quiet. With the audience quieted, there usually follows a formal, pageant-filled, judicial court scene, the dialogue of which demands full attention because it employs a formal rhetoric, because great issues are being discussed and because the theme of the play is being set. This shift in tone, marvellously controlled, occurs in Hamlet, I, i and I, ii.

Act I, Scene i:

In a revenge play the ghost generally trots on first to provide the exposition, but Shakespeare reworks the convention to make the ghost a more integral part of the play: he prefaces its appearance with conversation which creates expectation. The scene opens with Bernardo,an officer, rushing on stage in such a hurry that he violates military decorum and does not wait to be challenged. Francisco, a common soldier, must remind him. Bernardo clearly has something on his mind as he appears with a promptness which leads Francisco to observe, perhaps sarcastically, that his superior comes "most carefully" upon the hour. Bernardo tells Francisco to go to bed--abreviates what must be the customary conversatinn as the guard changes. His urgency in assuming guard duty and his rather curt treatment of Francisoo suggest that something important is about to happen.

Bernardo's behavior is prolonged even after the appearance of Horatio and Marcellus. Initially, we may expect them to resolve the mystery, but they come asking questions, not bearing answers. The diction used to refer to the ghost defines what has excited Bernardo, but notice that the ghost is first "a thing," then a "product of fantasy," "a dreaded sight," and, finally, an "apparition." Before Bernardo can get through his elaborate introduction to his narration of the events of the previous night, the ghost appears. By this time, one hour has passed (see l. 38); the illusion of time is sustained by Bernardo's excitment, the anticipation of the ghost's return by the characters, and the audience's feeling that something is about to happen. By this time the audience should be quiet.

When the ghost does appear, the three characters react to it in three distinct ways. Both Marcellus and Bernardo are presented as military men, unaware of current theological debates about ghosts. Bernardo is convinced only of the thrilling, frightening, non-religious reality of ghostsas his taunting of Horatio makes clear; Marcellus, evidently holds to a pre-Reformation interpretion of the ghosts and attributes a certain disunity to the dead King returned from purgatory: "it is offended," and "We do it wrong, being so majestical/ To offer it the show of violence." And Horatio reacts in yet another way. He is not certain what the ghost is, and, even after its second appearance, he remains sceptical of ghost lore. The scholarly Horatio, the student at Protestant Wittenberg, admits to the taunting Bernardo that he has seen something that appears to be a ghost and looks like the elder Hamlet. But after the ghost returns, he orders Marcellus to stop it and to strike it. Finally, he says that he believes Marcellus' ghost lore "in part."

It may be that Shakespeare elected not to present the ghost in the stiff, spooky manner of the earlier revenge plays, perhaps the manner of the earlier Hamlet, but to create a ghost that could take on a 'reality' for his audience. Here are three witnesses of the appearance of the ghost, three witnesses who exemplify three current attitudes toward ghosts: (1) the uneducated, rather naive Bernardo represents those, in Shakespeare's audience, who would tend to identify ghosts with the wonderful and marvelous but would not attribute to it a religious or theological significance; (2) Marcellus, who seems to be more educated than Bernardo, seems to represent those who are primarily acquainted with pre-Reformation Catholic theology and would expect a ghost to be the soul of a dead person returned from Purgatory to seek favors from the living or to warn about the future; (3) Horatio seems to represent the skeptical view that a ghost may be only a figment of the imagination, unendowed with reality or, otherwise, a spectre designed to warn the state of danger to the common profit ("This bodes some strange eruption in our state"), a spirit such as walked when Caesar was assassinated by men who claimed to be destroying tyranny.

Shakespeare not only reworked the conventional introduction of the ghost but also created a ghost more probable than that common to revenge tragedy--no figure wrapt in a dirty sheet but a wild, majestic thing in full armor which cannot be hooted from the stage. Its silence suggests to Shakespeare's audience that it is not the ghost of the earlier Hamlet play who so ridiculously cried, "Revenge," from beginning to end. This ghost will not stay when 'crossed'--it cannot be eased or give grace to Horatio, it does not know its country's fate, and it must silently disappear at cock crow. The cock crowed to remind Peter of his denial of Christ; it crows all night when the Nativity is remembered.

In the first scene, Shakespeare faced two more problems. He had to provide his audience with the exposition which his ghost did not give and he had to end the scene so that it would anticipate scene IV and the ghost's re-appearance. He solves the first problem by having Marcellus ask Horatio about the warlike preparations and the purpose of the watch. (Marcellus apparently expects Horatio, scholar and friend of Hamlet, to know. But Horatio gives him only a tentative answer, based on court gossip--suggesting that he and Hamlet's party are outsiders.) In the course of his answer, Horatio provides information about the previous conflict between Denmark and Norway, a conflict like the conflict between Spain and Portugal in Kyd. His speculations about the warlike preparations are qualified by "and this, I take it..." We must wait until I, ii to learn that the speculations are correct. The other dramaturgical problem, providing an end to the scene which anticipates the reappearance of the ghost in Scene IV, sustaining the excitement and urgency of Scene I so that it can be picked up at the beginning of Scene IV, is solved when Marcellus suggests that the ghost might be willing to speak to Hamlet, if not to them.

Act I, Scene ii:

The scene presents Claudius conducting public or state business in a meeting with his privy council or Cabinet. The stage needs a throne and a formal seating arrangement for the council. The stage directions in the second quarto say: Enter Claudius, King of Denmarke, Gertrude the Queen, Councillors, Polonius, and his sonne Laertes, Hamlet, cum Aliis.

"Councillors"; the quarto directions keep Ophelia off the stage--unlike those of other editions; Ophelia has no lines, does nothing, is out of place in the conduct of state affairs; the queen is not because she is, as Claudius says, the "imperial jointress to this warlike state."

Claudius' initial speech is like the King's opening speech to parliament and is a rhetorical masterpiece. He begins with a defense of his hasty marriage to Gertrude in which he answers any potential objection to their marriage. First, he argues that grief must not be allowed to interfere unduly with the carrying on of things, and second, and most tellingly, he reminds his councillors that they, "the better wisdoms," have "freely gone with this affair along." Claudius consolidates his position as kind by arguing that his marriage to Gertrude is not only in accordance with reason but also with the plan of his councillors. Moreover the state is troubled, and an elective monarchy needs a quick succession to prevent its enemies from taking advantage of the interregnum. Claudius then moves to other matters of state: (1) The trouble Fortinbras is causing Denmark; (2) Laertes' request; (3) Hamlet's apparent request to return to Wittenberg. The handling of the Fortinbras' affair not only affirms Horatio's earlier speculations but also suggests that Claudius is such a king as seeks peace and honors treaties.

Claudius then turns to Laertes: Laertes' request to go to France is necessary here for several reasons, but primarily for two. By having the King grant Laertes' petition, Shakespeare gets Laertes out of the play until Act IV. More importantly, the King's treatment of Laertes contrasts with his treatment of Hamlet and suggests that Claudius is not all he appears. His ready approval of Laertes' request (a matter of state since the King has control over his subjects' leaving the country--just as our State Department does) follows a speech in which Claudius presents himself as a good, a reasonable man, one given to the good of his subjects, and ready to listen to his councillors. His later actions make the speech seem ironic and greasy; the speech should sound like the speech of a statesman-philosopher.

No reasonable or sententious preface introduces the consideration of the request of the Hamlet, who, still in mourning black, darkens gilded proceedings. And he pays no respect to the king to whom he talks as if he talks to his step father rather than to his king. The clouds which hang on Hamlet are represented in his mourning costume; the king as top of the social hierarchy is the sun of the court--his throne might be surrounded by a brilliant sun-emblem. Hamlet's "I am too much in the sun" would, then, have a stage correlative.

Hamlet's banter necessitates a gentle Boethian remonstrance by his mother to the effect that, recognizing that men die, he should give over his mourning.[1] He, however, will not be satisified with such philosophy; grief-stricken and inconsolable, he for the first time injects the acting metaphor into his speech which will later dominate his speech: all visible emblems of woe are acting but I do not act--will manifest the visible trappings of various attitudes not really his). To enhance the appeal of Gertrude's arguments and to soften the ensuing denial of Hamlet's request, Claudius enlarges the Queen's Boethian argument. He first alludes to Hamlet's request. He then denies the request, and invites his 'son' to remain in Denmark as "Chiefest courtier, cousin, and our son." Finally, and most importantly, he remarks that Hamlet's despair over Hamlet Sr's death shows a "will most incorrect to heaven"--whose creation Nature, includes dying in its providential, Boethian construction:

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[1] Hamlet is full of Boethian philosophy; the teacher should know Boethius' Consolation of Philosophy as well as the discussions of it in Tragedy, Grade 10.

> Tis a fault to Heaven,
> A fault against the dead, a fault to nature,
> To reason most absurd, whose common theme
> Is death to fathers...(I, ii, 100ff.)

Claudius' statement is a normative description of the providence implicit in natural processes including dying; but the Claudius who can explain the Law of nature invites judgment in terms of it—however cynical his explanation, a matter which comes to be important later to Claudius' trial asaa tyrant. The Claudius who philosophizes is like Ophelia who is made to convey a prayer book to cover privy spying.

Claudius seems a philosopher-king. In the initial confrontation between protagonist and antagonist, Shakespeare leaves the antagonist in the position of a just man, but Hamlet's soliloquy reverses the matter, suggests another meaning having nothing to do with the preservation of the common profit in Claudius' marriage to Gertrude, and implicitly comments on the quality of the "better wisdoms" to whom Claudius refers in his opening speech. Hamlet, in [illegible] angry speech, already seems melancholy mad--the joyous court of Denmark is an unweeded Garden, (anticipating the Garden scene in the play within the play), and its queen, and infinite appetite. Hamlet sounds like Jacques in As You Like It.

By the end of the scene, Claudius has been presented as an apparently good king, Laertes has been identified with the party of Claudius' court, suggestions of the forthcoming conflict between Hamlet and Claudius have been thrown out, and hints have been offered that Claudius' goodness may be false-seeming.

The meeting between Horatio and Hamlet is another private and non-ceremonial scene, but it removes Hamlet from the isolation he felt in the presence of the court. He is here among friends, especially so when he learns that Horatio returned to Denmark for the elder Hamlet's funeral--not to attend the marriage [illegible] Claudius and Gertrude as did Laertes. In the rest of this scene, Shakespeare manages to sustain the tone of Scene I. Hamlet's intense and close questioning of Horatio reminds the audience of Scene i--causes it to anticipate the reappearance of the ghost. In addition, the talk about the ghost's coming at this precise point suggests that further evidence may be added that will lessen Claudius' goodness; especially do the closing lines hint at this possibility.

Act I, Scene iii:

Although Scene iii, like Scene ii, enables Shakespeare to create the illusion of a day's passing between Scenes i and iv, it like Scene ii, has other functions. First, it tells us what the eason of the realm is under Claudius—what the council is. Polonius is one of Claudius' chief councillors, Lord Chamberlain, chief in charge of clothes and appearances and, for this court, advice.

court, advice. An anonymous eighteenth-century writer wrote: "It is evident by the whole Tenour of *Polonius's* behaviour in this play, that he is intended to represent some Buffoon statesman not too mueh fraught with Honesty." His advice to Laertes is that of a pragmatist and self-seeker in moral philosophy; that of a man not much interested in the common profit of the realm who, like Claudius utters the commonplace prudential proverbs in such a way as to make them speak with the voice of selfishness. "To thine own self be true" can be counsel to integrity but it becomes counsel to selfishness in polonius' mouth.

Ophelia has not appeardd before--if we follow the directions of the second quarto. Laertes' advice to Ophelia concerning Hamlet is of a piece with Polonius' advice to Laertes; private good transcends public—Ophelia should not be affectionate toward Hamlet, because Hamlet is subject to the people's desires and must serve them rather than his love. To save her skin, she had better watch out for Hamlet. Neither Poloniusnor Laertes ever suggests that the king or the prince of a realm may need a proper love or marriage (cf. Student Packet on the marriage theme in *Hamlet*).

Act I, Scene iv:

Scene iv brings us back to Scene i: the first six lines create the setting--a cold outdoor scene; Shakespeare does with blank verse what his threatre prevented him from doing with props. Since the scene is outside, we anticipate the reappearance of the ghost and its speaking to Hamlet. Since the foregoing action has suggested that Claudius may be some sort of hypocrite, we are not surprised when,barely five lines into the scene, Hamlet comments on the sottish disposition of the king and his court and on its international consequences. Shakespeare is beginning to make Claudius the satyr, the drunken, lecherous Meynheer Peeperkorn of the play: Denmark's drunkeness poisons the whole Reason of the realm even as Claudius' dram of poison poisoned reason of the private body of the king. In both cases Claudius's carries the terrible glass.

The ghost appears.

Hamlet does not interpret the ghost as did any of the other witnesses but immediately sees it as his father--no matter what it is: "Be thou a spirit of health or goblin damn'd." But Hamlet does mention the criteria by which he would examine its intent to see whether it is "wicked or charitable." Later, Hamlet forgets these criteria and concerns himself only with whether the ghost is honest.

As Hamlet continues to speak, his belief that the ghost is a representation of his father leads him to ask it to speak. By delaying its speaking to heighten further the audience's feeling of expectancy and to increase the ambiguity surrounding its nature. Shakespeare makes the most of his ghost. The ensuing struggle in which Horatio and Marcellus try to prevent Hamlet's following the ghost and their speeches render the ghost more ambiguous, more likely to be a minister of some dreadful thing than formerly. The thought of Hamlet's meeting alone with such a thing creates a feeling of numinous dread and a sense that his failure to listen to his friends; admonitions indicates that he is mad: "He waxes desperate with imagination." What Hamlet is imagining is not clear---the existence of the ghost, that the ghost existence is his father's or its goodness.

Act I, Scene v:

Scene v, the climax of Act I, gives more inforamtion about Claudius. The spirit of health or goblin damned informs Hamlet that Claudius is usurper, murderer, and lecher.The rhetoric of the ghost's speech, however, deserves analysis: its *thos*, *pathos*, and *logos*.

The ghost appears a straight-forward, honest ghost when it says, "So art thou to revenge, when thou shalt hear," but in the proem it speaks of its hideous punishment and suffering. Earlier it told Hamlet, "Pity me not"? Why? Why does it say: "If thou didst ever thy dear father *love*.../ Revenge his foul and most unnatural murder"? Why doesn't it appeal to law--"If ever thou as Prince didst care for law."? The appeals to Hamlet's pity and to filial feeling move Hamlet to such a passion that he vows revenge before he has any idea as to whether the ghost tells the truth or is urging charitable intents. Indeed, whether the ghost is telling the truth or not is irrelevant for Hamlet has earlier established the criteria according to which men separate the health-giving from the damned and damning--whether its intents are wicked or charitable. Vengeance, personal retaliation, is by definition uncharitable: its attitude toward the victim is unloving; it separates the doer from Charity. Only after the spectre has elicited the vow from a wrought up Hamlet does it tell him that Claudius murdered, "murderer it"--i.e., Hamlet Sr. The delay in revealing the identity of the murderer, the raising of the emotional pitch again and again is all part of an elaborate rhetorical strategy whereby the ghost manipulates Hamlet's emotions, brings them to a shrieking pitch, and then gives lineaments to the horrid deed which thrust malicious purposes upon Hamlet. Curiously, the description of Claudius and the narration of the murder itself urge Hamlet to see the foulness of Claudius only in regard to his marrying Gertrude. The ghost does not worry about regicide, tyranny, or crime against the common good, as the ghost which walked before Caesar's murder did; it worries over murder, adultery--private things done in a garden by a serpent who pours poison in the ear (though the wrongs done by the first serpent in the garden can be left to Heaven). Hamlet must kill: he must kill for revenge; he must avenge wrong for private reasons and kill adulterer, killer, wretch. One wonders who is the serpent who pours poison in the ear--Claudius or the ghost; indeed the actor who plays the ghost might seem to pour poison as he speaks. No wonder that Hamlet swears at the end of the scene by Hell as well by Heaven and Earth.

Hamlet's change in manner when he returns to his friends is inexplicable, and the entire swearing scene appears extraneous, but it functions as the oath-taking scene in *Faustus* functions, giving us further criteria by which to judge the ghost and the commitment it demands. Immediately after the ghost has warned Hamlet not to 'taint' his mind, Hamlet appears--with mind tainted; full of cunning and suspicion, he veils meanings in a web of words and demands the swearing of an oath.

In the swearing, Hamlet first requests that his friends not reveal what they have seen. They promise. He then exacts an oath from them; they promise not to reveal anything--in "faith." Still the suspicious Hamlet persists; they must swear upon his sword, on the sacred cross of the sword; and Marcellus refuses to, protesting that he has already sworn and suggesting that he will not commit the sacrilege of swearing a solemn oath under profane and mad circumstances. The ghost from "understage" cries "Swear."

Hamlet's response to the ghost is less than reassuring. Horatio buys time by asking Hamlet to propose the oath. Again the ghost speaks, and again Hamlet responds with flippant remarks that lend to the whole affair a frightening atmosphere of sacrilege. Finally, Horatio and Marcellus swear, obviously reluctantly and perhaps with the feeling of performing blasphemous acts, swearing an oath perhaps before a minister of the devil. The ghost burrowing downward, apparently toward Hell, asks for a threefold swearing on the 'cross'--apparently a blasphemy of the Father, the Son, and the Holy Ghost (cf. I,vv, 155, 160 and 180). Since our initial reaction to the ghost has been directed by the reactions of Marcellus and Horatio, Shakespeare may expect us to identify with them rather than with an overwrought Hamlet. Do they perhaps fear the ghost as a disguise for some wild, evil force, and regard its oath like a swearing to be faithful to Mephisto or Iago?

Act II, Scene i:

Polonius, concerned with his son's behavior--concerned that he commit no gross sin, seemingly tolerant of petty incontinencies and vices—reminds us of Hamlet's discussion of the drunkenness of the Danes as a poison which corrupts the whole body. Item: Polonius, councillor: slightly easy toward vice in his son; blinks at vice in his monarch; allows poison to enter the Reason through flattery.

The next scene with Ophelia displays the same councillor looking to his daughter: Hamlet has appeared before Ophelia playing at madness (part of the madness with which the ghost afflicts him is the supposition that by playing at madness he will protect himself and bring the court to expose itself); he has decided to appear before her as one driven mad by heroic love, the intense form of puppylove which was thought in the Renaissance to sicken the brain and to drive men melancholy-mad,[1] and crazed by the rejection of his letters. Thus, Hamlet, immediately after his sight of the ghost, ceases to act in a spontaneous way toward people and begins the drama of malice whereby he uses people as instruments in his design to find out what the king has done and to avenge himself—by injustice seeking just directions out.

Act II, Scene ii:

Shakespeare explains the possibilities implicit in displaying Hamlet as playing 'madman' and court fool or jester so as to allow him to be jester to every level of the court.

The scene begins in the king's household with the king speaking to Rosencrantz and Guildenstern concerning Hamlet's transformation; the king accepts what Hamlet has said earlier in the play--that the outer and the inner Hamlet are one and he apparently, at this point, genuinely regards Hamlet as mad and is seeking to discover the source of the madness through the offices of Rosencrantz and Guildenstern. (This scene should 'mirror' the preceding scene in which Polonius arranges for the same kind of spying on Laertes; but, whereas Polonius is interested in Laertes' welfare, the king is only interested in Hamlet's secret counsels.[1] But in the next scene the king's concern for Hamlet's madness seems a more speciously overwrought matter.

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[1] The Malvolio who is treated for melancholy in the Twelfth Night by having exorcisms performed over him is treated for the same kind of love me melancholy (cf. Grade 9, Comedy).

The next scene is a public scene; the king should probably be moved from side stage to a throne placed at the center stage at the beginning of the scene; and the acting should call attention to the king's preoccupation with Hamlet's peculiar behavior by emphasizing the king's breaking the hierarchy of protocol in court concerns: One would expect that the king would be first concerned with the news from Denmark since it has state significance and that he would be only incidentally concerned with Hamlet's difficulties; but he reverses protocol and asks to hear first about Hamlet's lunacy.[2] Polonius, as Lord Chamberlain and chief of protocol, manages to preserve order and reads the news from Norway first, but only after Claudius has given away his concern.

And in returning to the matter which more concerns the king than international affairs, Polonius suggests what Ophelia has already told us, that Hamlet is mad with heroic love and its outgrowth--melancholy. Conventionally such melancholy-madness exists as a kind of idolizing of the unreasonable Cupid (concupiscible desire) in the guise of a woman; Hamlet in his discovered poem represents himself as idolizing Ophelia as angel and "soules Idoll." Hamlet knows the tricks, and Polonius, like a pulled puppet, correctly identifies the source of Hamlet's agitation in frustration, though Hamlet's mask conceals the kind of frustration.

When Polonius acts the spy role which the king has requested that Rosencrantz and Guildenstern act; Hamlet takes the opportunity to play jester to the court to present what he thinks to be wrong with it, and chooses the metaphor of whoring and tempting to suggest superficially that his lover's madness has caused him to view Ophelia as fallen woman and, more profoundly, to mock Polonius as manipulator and Ophelia as tool. Hamlet is portrayed in this scene as reading a satirical rogue who says that old man have grey beards, wrinkled face, eyes purging thick ambers and plumtree gum, and that they are witless. The satirist's book which Hamlet reads, the fool's role which he plays, the cap and bells which he might wear—all of these make him the self-appointed juvenal to the court. WWhat we have to ask in viewing the scene is to what extent does this satire proceed from malice, to what extent from charity and a just understaading of court's evil.

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[1] Rosencrantz and Guildenstern should probably be played as rather foppish, fashionable, elegant types of courtiers; indeed Polonius, Rosencrantz, Guildenstern, and Osric all occupy rather similiar kinds of roles as councillors and courtiers at the court of king Claudius.

[2] This announcement sets up one of Shakespeare's mirrors to the action of what has happened in Denmark. The nephew Fortinbras, unlike the nephew Hamlet, has a sage councillor who guides him to seek the honorable cause--honorable peace with Denmark and honorable conflict against the Pole.

The satirist's mask becomes a more difficult thing for Hamlet to handle when he encounters Guildenstern and Rosencrantz: the scene gives us situations in which he plays satirist-fool to his 'spies' and situations in which he plays friend to his friends--he moves from the one to the other stance as he alternately regards his fellow courtiers as friends or spies.[1] His satirical remarks take on a more sophisticated and philosophic tone as he answers Rosencrantz and Guildenstern who speak of themselves, in Boethian terms, as not being on the top of Fortune's wheel, not at the bottom of her wheel but in the middle--like the pastoral and unambitious dwellers concerning whom Boethius remarks: "If you wish to flee perilous Fortune in the world, put your house in a pleasant and low place and upon a rock." Hamlet changes the remarks about "middles" making them ocuupy the middle part in lust for Fortune's mid-parts and their pleasures.

Rosencrantz wittily develops his pastoral stance by saying that his retired world has grown honest; Hamlet, his satiric pose by saying that, had the world grown honest, Doomsday would be near since the millenium comes before Doomsday. Yet, no such perfect time has come for Hamlet: Denmark is a prison to which Fortune sends man. The metaphor of Fortune's prison is as old as the Consolation of Philosophy: Denmark is Fortune's prison in exactly the sense that the prison into which Boethius is cast in the Consolation of Philosophy is a prison or in the sense that the prison into which Palamon and Arcita are cast in the Knight's Tale is Fortune's prison. Denmark is, of course, a physical prison to Hamlet in the sense that the king will not let him leave and hedges him about with spies, but as such it is not Fortune's prison: Hamlet does not suffer physically here. However, shackled by Fortune, he is separated from the true good and regards things which he personally and privately desires and cannot have (riches, pleasure, power, control, and so forth), as making the world evil. When Hamlet says that Denmark is a prison, he is essentiallysaying that experiencing bad fortune is simply frustration which walls one in, that "there is, indeed, nothing good or bad, but thinking makes it so." Hamlet is right in Renaissance terms. Lady Philosophy in the Consolation of Philosophy says exactly the same thing as do such commonplace Renaissance writers as Peter do la Primaudaye or Hooker. At this point, Shakespeare does with Rosencrantz and Guildenstern what he earlier did with Claudius, puts in their mouths the words of wisdom which, however cynically they utter them, are normative. They suggest that Denmark has become a prison to Hamlet because Hamlet's ambition has made it one, meaning that he desires to be king.

They suspect the wrong ambition: he does not aspire to the throne, but ambitiously seeks the murderer's death, and his failure to provide himself with grounds for that death, has made Denmark a prison. That is the ghostly dream which he has. Hence, Hamlet will not but the argument that monarchs are beggar's shadows and all the trappings of kingship are nothing; he does so, as a matter of his caring for the kingship for himself but as a matter of his failure to understand that kingship is a public role and not a private body such as Hamlet Sr's. To him at this point, the king is the body. In a superficial sense, he cannot reason because he deliberately plays the fool;

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[1] Hamlet never plays the satirist to a known friend at any point save to Ophelia--which emphasizes the cruelty of his treatment of her.

at a profounder level, he cannot reason because he does not understand what reasonable goals for men and kings are. He finally asserts that the earth with all its creative beauty has lost the glow of its providential origins, has become a congregation of vapors; that man, god-like in reason, has become a piece of dust for him: Hamlet wants to convey to his friends--if they want to play Boethian roulette with him--that,he, philosophically, finds no release from the prison of thought.

Hamlet, speaking to Rosencrantz and Guildenstern, has adopted an antic mask, mocking the ambition, philosophic pretension, and materialism of Claudius' courtiers, but in this scene he is doing more than he did with Polonius; he is describing himself--what he wants in the world is entirely made up of effects which he seeks in time: the killing of the king and vengeance for his father's having been killed. Having ignored what can happen outside time, he has, in a geniune sense, cut himself off from those things which would make the firmament alive with golden fire or which would make man a creature who could, godlike, participate both in time and eternity. Hamlet, through desiring a private revenge, is essentially denying the existence of eternity and its justice, the operation of natural providence, and the possibility of effective action by the God who created the world and shaped man and his history.

Hamlet has played the fool and the satirist to expose the vices of the Polonius, Ophelia, Rosencrantz, and Guildenstern. When he is suddenly confronted with real players, it is not surprising that he should want them to do exactly what he has done: hold a mirror up to the court. The play which the players put on suggests a use for players: Pyrrhus' avenging himself for the death of Achilles and (unjustly) killing Priam can be a mirror to regicides. Hamlet forgets that it can also be a mirror to avengers, and unfortunately, does not recognize the injustice of Pyrrhus' action. He is largely carried away with the emotionalism of Queen Hecuba and with the manner in which Priam is treated, an action which seems to lead him to imagine himself not as treated as coward, villain, or fool by another actor (II, ii, 577ff). Hamlet's imagination always forces him to try on roles.

In Rosencrantz' speeches to Hamlet, (II, ii), Hamlet's 'ambition' to be king and all ambitions and desires for power, are described as dreams: the whole sense of temporal advantage is a dream. Rosencrantz and Guildenstern are, as it were, saying--with Prospero--that the temporal world is "such a thing as dreams are made on and our little life is rounded with sleep." But Hamlet will not buy the idea; when he sees the player's play of Pyrrhus and Priam, he thinks of the play as a dream, the world as the real thing: "a fiction,...a dream of passion..." (II, ii, 536). The Hamlet who acts in this part of the play regards the material world--things immediate and present--as the final reality though he prefers to act out the fiction which his emotion presents to him (II, 533-591). But when Hamlet awakens from acting--whipping himself for it--he questions the reality of other apparitions which have insinuated themselves into him imagination; for the first time, he asks whether the 'image' which has spoken to his imagination is his father or the devil. The criteria, of course, which he set up for determing whether the spirit is a devil or his father is a materialist's criterion--whether the spectre has told him the truth about what happened, but he at least has begun to question the ghost 'dream.' Finally, he ends the scene by announcing that he will use another "fiction" or "dream of passion" to find out the facts, to determine the ghost's credentials, and to catch the conscience of the king.

Act III, Scene i.

Rosencrantz and Guildenstern suggest to the king, at least in part, that Hamlet's madness is contrived, and, hence, Polonius decides to use Ophelia as the fishmonger's daughter--to catch Hamlet. Though the King and Polonius are primarily interested in what Hamlet means to do with his madness, the queen appears interested in Hamlet's soul and sees Ophelia's pure beauty as possibly bringing Hamlet to virtue (curiously, the queen's beauty did not so lead Claudius). Polonius and the king here call attention to Shakespeare's technique using mirroring actions to make his moral comment: Ophelia is told to meditate on a prayer book, and this little device of reading on a prayer book so that Hamlet will come upon her while she's supposedly by herself is moralized by Polonius to say that "we often act as if we are doing homage to God when we are really doing homage to the devil"; the king, however, sees in this little device the kind of picture of his own practice of doing the devilish thing while covering it with the philosophic platitudes of virtue. Thus, Ophelia's pretending with her prayer book become a mirror for the king's pretending with his pious moral philosophy.

Hamlet appears.

He gives out with the "To be or not to be speech."

It is conventional to have Hamlet deep in melancholy meditation and withdrawn into his subjective self as he gives the "To be or not to be." The immediately preceding scene gave us the murder of Priam and ended with Hamlet in soliloquy playing Hecuba and a would-be Priam; it might be well to regard the "To be or not to be" soliloquy as something like a continuation of the soliloquy which ends II, ii. Hamlet at the beginning of the "To be or not to be" passage may be again acting out--imitating the stance of Priam as he takes the blows from Pyrrhus. The slings and arrow of Fortune are like Greeks coming at him. Priam is described as striking too short at the Greeks and then letting his arm fall at his side and no longer striking; Hamlet also considers whether he should strike out with his short sword or accept the blows which Fortune-Pyrrhus aims at him and let his sword drop by bearing the slings and arrows of outrageous Fortune's hand. A curious shift comes in here: taking out against the sea of troubles does not, for Hamlet, become the kind of fight which Priam was endeavoring to put up when he fought the Greeks with his short sword. Opposing the sea of troubles becomes taking short sword in hand and turning it back against oneself. The mimicry of analogous actions, and the contrast in sword movements as between Pyrrhus fighting and Hamlet taking arms in contemplated suicide would be revealing.

Hamlet returns to the dream image which was the center of his concern in the previous soliloquy. If the play was a dream of passion, death is also a dream which so frightens one that one doesn't wish to sleep. For Rosencrantz and Guildenstern who say the right thing for the wrong reason and for Prospero who says the right thing for the right reason the world is a dream; to Hamlet, what is other than the world is a dream; the world itself, the only true reality. Like Pyrrhus' and Priam's play, the eternal world, the world outside of time, is a dream to Hamlet, and it may be a bad one. Time is an evil reality if eternity is an evil dream.

The wrongs which Hamlet describes are wrongs which he has not, or which he does not know himself, to have suffered: the whips and scorns of time, the oppressor's wrongs, the pangs of despised love, the law's delay, the insolence of office, and the spurnings that patient merit has to endure at the hand of the unworthy. His 'despised love' is acted; he is not sure yet about oppressor's wrongs, law's delay, insolence of office in his own causes, and, in his concern for revenge, has not ever considered whether Claudius handled law, oppression, office well or badly in the causes of others. Thus, Hamlet's remarks about taking arms, against himself, looks doubly hollow. He has never tried Priam's short sworded resistance to oppression. Again the remark about fardles recalls that Abraham bore the fardles up the hill to sacrifice Isaac and found the bearing of fardles meaningful; Christ also bore the fardles. But Hamlet has placed himself in the position of saying that time must offer immediate and obvious justice to men or life is not worth living; that eternity must tell man precisely what it is--it may be a bad dream--or death is too fearful for the dying. The Renaissance ideas that time might manifest, however inadequately, the designs of eternity and that eternity might complement time and rectify its injustices do yet strike Hamlet.

The play is a dream, eternity is a dream, and Hamlet's living is the acting out of the script of a dream.

Suicide,which is usually called the coward's way out, is what Hamlet describes as partaking in the native hue of resolution--an enterprise of great pitch and moment; Hamlet is not here talking about doing the great thing for the state; he is talking about doing the great thing for himself. What is significant about the "To be or not to be" speech is that it is utterly self-centered: "How can I get time to do exactly what I want it to do, and how can I get eternity to be exactly what I want it to be?" At the end of the speech, Hamlet sees Ophelia praying, supposedly poring over a prayer book and addressing herself to that eternity whose actions are altogether ignored as Hamlet makes his speech; only an utterly self-centered Hamlet could play satirist in the next scene as he plays it--in the cruelest possible way by treating Ophelia who carries her prayer book as a prostitute.

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The encounter with Ophelia must be viewed in the entire context of the previous action; the scene opens with those characters on stage through whom the king intends to control Hamlet.

With a quickness typical of his character, Hamlet changes roles; the antic disposition is quickly assumed; he lies when he claims not to have given gifts to Ophelia; we have no reason to suspect her of lying. From lying he proceeds to insinuating that she is unchaste, and then to a contradiction of his previous statement that he never loved her. Confused by his words, Ophelia tries to untangle his meaning. She understands only Hamlet's speech, "Get thee to a nunnery" i.e. a house of prostitution for Venus' nuns. The Metaphor satirizes Ophelias' willingness to be the tool of her father and the satyr-king but in most reductive way possible. Shortly Hamlet again berates women and the institution of marriage; all the while Ophelia is begging Providence to restore his sanity and seeing the "jester's bells" of his madness.

Shakespeare intends us to sympathize with Ophelia in this scene; only by speculating about Ophelia's previous relationship with Hamlet and about her chastity--a speculation having no textual basis--can we do otherwise. Especially must we sympathize with Ophelia if we assume, as some scholars do, that Hamlet does not overhear Polonius and Claudius in II, ii, but discovers Polonius only when he sees him behind the arras in the course of his speech, ll. 134ff. But his assumed madness only frustrates Ophelia and does not teach her anything; the line, "This sometime was a paradox, but now the time gives it proof," is lost on her; she has no way of knowing that it is a reference to Gertrude rather than to herself.

A contrast between Hamlet's and Ophelia's madness reveals that Hamlet, when playing mad, confuses rather than teaches. Ophelia's madness in Act IV, on the other hand, is real, not feigned. Its cause may very well be Hamlet's malicious treatment of her and his accidental killing of Polonius. Through her madness, Ophelia, unintentionally and unconsciously, stimulates the moral sensibility of Gertrude and Claudius or rather would.

Act III, Scene ii:

The scene between Hamlet and Horatio before the play-within-the-play is significant in that Hamlet requires of Horatio a stance toward the world different from that which he has taken in the "To be or not to be" speech: he speaks of Horatio as a man who suffers all things, whether Fortune's buffets or its rewards, with equal thanks; he speaks of him as a man who is not passion's slave. But Hamlet does not require of himself that he not be passion's slave after his father's killing or that he take that buffet with equal thanks.

But Hamlet does make Horatio his confidant in the trial of the conscience of the king through the play-within-the-play so that he does have at least one other man as a kind of council to observe with him as court and jury. In the dumb show, he has reenacted the scene which the ghost described for him: in the private garden of the king (from which extends Denmark's unweeded garden) a usurper pours poison into the king's ear, an act which will cause the justice of the realm to collapse.

The play presents a different kind of mirror of Claudius's killing of Hamlet Sr.; the play-within-the-play has a further turn in it--the man who comes in to poison the king is the king's nephew--a relationship which Claudius did not have to Hamlet Sr. but which Hamlet does have to Claudius. Thus, Hamlet may be suggesting in his second show both that Claudius is the murderer of Hamlet Sr. and that he will be the murderer of Claudius. In any case, Claudius rises when the play-within-the-play is performed whereas he does not rise at the analogous scene in the dumb show. Immediately after the play, Hamlet states in his wild poem precisely what he should have learned from the play: that Jove--or the divine king, his representative in Denmark--has been driven out of the realm and that pride (the peacock, Juno's bird) usurps the realm--even as pride usurps reason's place in Eden. Since the realm has no true monarch, it is Hamlet's obligation to remove Juno's peacock and place Jove, or Jove's representative, upon the throne.

From now on Hamlet plays the lord of misrule in the court with a vengeance: he asks music for the court; he speaks to Rosencrantz and Guildenstern as if they were pipes to be played upon; he then plays upon Polonius as if he was a pipe, but when he speaks in his own voice, he speaks in the voice of Hieronimo gone mad. He becomes the wild one who will drink hot blood and consult with witches while churchyards yawn, the man who will do what ghosts of night demand but day would blush to see.

Juno's proud bird cannot pray; he cannot surrender what precludes his prayer's efficacy either.

Hamlet, by his action while Claudius prays, denies what he has said earlier—that he wishes to catch the conscience of the king. The last thing he wishes to do is catch his conscience: that would redeem him. What he wishes to do is damn the king. If he were to kill the king now for his tyranny, the king would be damned, but to crime. That Hamlet does not take advantage of the 'providence' offered him is hardly surprising; for having denied that there is a providence, he can hardly be expected to perceive its action. Eternity so preoccupies his mind that he can hardly be expected to see its hand in time.

Act III, Scene iv:

In III, iv, lines 18-20, Hamlet proposes to set up a glass in front of Gertrude to show her her inmost parts: to do for her what he has done to Claudius--hold the mirror up to nature. But while he sermonizes, he also kills 'Claudius' behind the arras; killing under the influence of the malice which makes him feel that, could he kill Claudius in sin, he would send him packing to Hell. But when the preacher-satirist-fool makes himself the assassin to another son's father, he sets up a mirror for himself which will turn the whole direction of his purposed actions aside.

One conventional reading of III, iv presents Hamlet as an Oedipal figure overcome with the sexuality of his mother and pleading to save her from Claudius' bed because of his own subconscious desires. Olivier's movie of *Hamlet* sustains the reading. However, a look at the Shakespearean dramatic company should squelch it; the women of the play in a Shakespearean company were played by boy actors (Hamlet, when the players enter Elsinore, speaks to "my young lady and mistress"—a boy actor whose voice is changing or about to change). Nothing like real feminine appeal comes into the boy's parts: normally Shakespearean women are witty, full of repartee, or tender and sentimental, and rarely feminine. Thus, Ophelia appears in the early part of the play in the role of innocent or innocent-witty girl in the latter part, only in the pathetic role of a madwoman--both of which roles do not emphasize her womanish character. She is never Hamlet's beloved in a scene of straight-forward passion. Gertrude is generally given rather short speeches and, though *spoken of* as a woman of tempestuous blood, is consistently *portrayed* as moralizing or accepting moralizing reproaches. Boy actors can handle such a scene; they could not handle the scene as rendered in the Olivier version; Hamlet intends to convict of sin, not to relieve an *id*.

The imagery of lines III, iv, 57ff, used to convict Gertrude, defines Hamlet's conception of the nature of kingship in terms of the iconography of pagan mythology as viewed in Renaissance moralistic terms (cf. Grade 7, *Classical Mythology*). Hamlet Sr. had Hyperion's aspect insofar as he was a *Rex-Christus* and "Sun of Justice"--what Claudius can only pretend to be ("I am too much in the sun"); "The front of Jove himself" suggests that Hamlet Sr. ruled by divine right and carried the countenance of Jove, speaking justice to his realm as God speaks justice to the universe; Mars suggests the soldier's wrath—all righteous indignation; Mercury suggests the King as a mediator between the positive and natural or divine law in the realm. While Hamlet defines ideal Christian kingship through metaphors derived from moralized pagan mythology taken metaphorically, he treats Claudius as a literal pagan--a moor, in Renaissance terms, a child of the devil.

In placing Hyperion's portrait before Gertrude, Hamlet endeavors to arouse her sense of guilt, but with a difference. When he works on Claudius it is absolutely clear that his purpose is malicious; when he works on Gertrude, his purpose is not at all clear. Hamlet seems genuinely to want penance from Gertrude. Hamlet has more or less eeparated Gertrude from the king; throughout the remainder of the play, she remains helpful to the 'court', which Hamlet is creating around himself. For instance, at Hamlet's request, Gertrude in the next scene attributes the killing of Polonius to Hamlet's madness.

The intervention of the ghost in the interview between Gertrude and Hamlet has at least two functions: (1) it comes to remind Hamlet that he is to revenge his father's death and yet prevents Hamlet from securing Gertrude's repentance; (2) it serves to show that Hamlet, perhaps because of Polonius' murder, is beginning to undergo an essential change, disentangling himself from the ghost.

First, it should be noted that Gertrude cannot see it (as Marcellus and Horatio and Bernardo could). Why? Gertrude's inability to see it may suggest that the ghost is after all a figment of several character's imagination or that as "reality" it insinuates itself into whatever imaginations it wishes to take hold of without having a perceptible 'being.' If the students become involved in this problem, the teacher might wish to reproduce the following selection from Heywood's Iron Age for the students.

Clymestra: O that I could be lenghtened out of my years
Only to spend in curses.
Orestes: Upon whom?
Clymenstra: On whom but thee for my Egistus' death?
Orestes: And I could wish my self a Nestor's age
To curse both him and thee for my dead father.
Clymenstra: Dost thou accuse me for thy father's death?
Orestes: Indeed 'twould ill become me being a son,
But were I sure it were so, then I durst;
Nay more than that, revenge it.
Clymenstra: Upon me?
Orestes: Were all the mothers of the earth in one,
All Empresses and Queens cast in one mould,
And I unto that one an only son,
My sword should ravish that incestuous breast
Of nature, and of state.
Clymenstra: I am as innocent of that black deed,
As was this guiltless Gentleman here dead.
Orestes: Oh all you powers of Heaven I invocate,
And if you will not heare me, let Hell do 't:
Give me some signe from either fiends or angel,
I call you both as testates.

Enter the Ghost of Agamemnon, pointing unto his wounds; and then to Egistus and the Queen, who were his murderers, which done, he vanisheth.

Godlike shape,
Have you (my father) left the Elizium fields,
Where all the ancient Heroes live in bliss,
To bring yourself that sacred testimony,
To crowne my approbation: Lady see.

Clymenstra: See what? Thy former murder makes thee mad.
Orestes: Rest Ghost in peace, I now am satisfied,
And need no further witness: saw you nothing?
Clymenstra: What should I see save this sad spectacle,
White blood shoots both mine eyes.
Orestes: And nothing else?
Clymenstra: Nothing.
Orestes: Mine eyes are clearer sighted then, and see
Into thy bosom. Murdress.

Clymenstra cannot see the ghost of Agamemnon because its very presence bespeaks a guilt which she is not ready to admit; it would appear that the ghost in Hamlet does not wish Gertrude to come to see her guilt for not only does he not manifest himself to her--he instructs Hamlet to "step between her and her fighting soul" when she is close to repentance (III, iv, 114). To leave an unrepentant queen "to Heaven" would be to damn her; now for the first time Hamlet disobeys the ghost for, after its leaving, he continues to preach as a charitable satirist and fool to awaken Gertrudes' fighting soul and convict her of sin. But Hamlet's charitable interests apply only to Gertude.[1]

When the prince prays that the ghost turn its "pale and piteous face away lest he change his stern purposes from blood to fears" (Hamlet's bloody purposes are directed only toward Claudius), it appears that Hamlet fears that the ghost will also advise pity--or charity--for Claudius. It does not. It wants Claudius murdered and damned; it wants a Gertrude terribly at ease with guilt; it wants the trapped soul of the revenger.

Act IV, Scene i.

The reference on King Claudius's part to his 'providence' which should have 'kept short and restrained' Hamlet's madness reintroduces the theme of providence. Theoretically, the king provides for his subjects either through the general beneficence of his laws or through special gifts even as God through the general beneficence of his creation or through special acts of providence provides for his subjects. In an ideal state, the providence of the king supports and is part of the providence of God; however, in this play the 'providence' of the king removes Hamlet from Denmark; later, the providing of God encourages Hamlet to go to the deck to change the writ for his execution and allows him to escape and return to Denmark. The providence of God and the "providence" of Claudius were at odds; Claudius' is no "divine king."

* * *

Act IV, Scene ii

"The body is with the king, but the king is not with the body": Hamlet takes Rosencrantz's question as a question about three things: the body of Hamlet Sr., Claudius' 'public body' of kingship, and Polonius' body. "The Body is with the king"--Claudius is a man who has a body--"But the king is not with the body"--the King Hamlet Sr. no longer has a private body and the pretending king, Claudius, does not exist as part of the body of kingship since he does not possess the divine sanction.

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[1] Hamlet says, "Save me and hover over with your wings/You heavenly guards" when the ghost appears; he seems to sense a dangerous or diabolical quality in it.

"The king is a thing of nothing" also a two-sided remark applying both to Hamlet Sr. and to Claudius: Hamlet Sr. is a thing of nothing in that he has lost the body of kingship. The only body _with_ King Claudius is the physical body, the dead body, of Polonius who was _with_ the king in the sense that he was once aligned with the king. What Hamlet is essentially saying is what he said in the Juno's-peacock speech: that he has exposed Claudius for a tyrant who has lost the essence of kingship.

Act IV, Scene iv

In the scene which follows the scene with Fortinbras, Hamlet sees a mirror of what his own enterprises ought to be ("to show virtue its own feature"). Fortinbras' uncle is king of Norway; his armies are set forth to do battle for the honor of the realm, and his whole concern is with honor and justice as apart from personal aggrandizement or retaliation. If the death of Polonius brings Hamlet to begin to recognize the quality of men and of all creation before death (IV, iii, 19ff), the appearance of Fortinbras brings Hamlet to recognize what man living can be. Hamlet had earlier said to Rosencrantz and Guildenstern that man, with all of his godlike capacities, was to him no more than a smidgin of dust; now seeing Fortinbras, he sees a man capacious with God-like reason and capable of using it to place himself in an honorable relationship with the world because he does not care for himself but for a Rule outside him. Hamlet's relationship with Fortinbras for the moment is an ambiguous one: he admires Fortinbras' search for honor and justice; he does not consider what honor and justice should be in his own case; and his analysis of Fortinbras asserts only that Fortinbras seeks an honorable end; without recognizing that honor also requires utilizing honorable means: "My thoughts be bloody or be nothing worth."

Act IV, scene v.

Ophelia as innocent mad-woman, driven mad by the killing of Polonius, becomes a kind of mirror of Hamlet's malice and of the other evils of the court; she becomes what Hamlet pretends to be--the true fool of God and proper satirist.

Her first song is a song which may be sung as either lamenting Polonius or King Hamlet Sr. Both Pilgrims have made the pilgrimage from this world to the next with 'cockle hat' and staff. Both have been 'Christs'--the least and the most-ignored. In the scene, Ophelia utters the beautiful speech,which is the normative speech of the whole play: "They say that the owl was the baker's daughter." The baker's daughter did not recognize a beggar as Christ; even so the court has not recognized the Christ-like in King Hamlet (_Rex Christus_--"divinity does hedge a king"). The court has not recognized "the least of these" in Polonius or Ophelia herself. "God be at your table" is said as a fierce judgment upon the court.

Ophelia then sets up another mirror before the court, one of Queen Gertrude which describes her seduction by Claudius and which yet, in an infinitely gentle and suffering way, describes the cruelty of Hamlet in imputing Gertrude's sluttishness to Ophelia (IV, v, 25ff). The Queen 'sees' what is in Ophelia's mirror or, at least, has some glimpse that Ophelia's songs mean more than that her father has died and she is sad.

"What imports this song?" (IV, v, 28). The king, in obtuseness or desire to becloud Ophelia's mirror, regards her songs as only expressions of grief.

The students in working out which of Ophelia's flowers should go to which characters--on the stage or imagined as present--will have to work out both the stage business demanded here and a general interpretation of the play which supports the posited business. Seen through Ophelia's eyes, it would appear that Laertes should be given thoughts and remembrances; Claudius, flattery and thanklessness; Gertrude, rue. The daisy is probably not the symbol for faithlessness (cf. textnotes) but for faithful love; the daisy substituted for the withered violets mocks Gertrude's faded faith and new faith to Claudius.

When Laertes appears with his revolutionary herd, Claudius describes for him the divinity which hedges an anointed just king and the methods for deposing a tyrant, and Laertes describes normatively for us what we are to think of a revenger. He knows that if he revenges himself for Polonius' death and kills Polonius',murdered outside the law, he dares damnation (IV, v, 130ff).

Act IV, Scene vii

Act IV, scene vii should be analyzed for the picture of what happens to a king who is king contrary to the law of nature and contrary to the procedures of the courts; the source of law here advises his subject to avoid law courts in that they are not adequate to 'justice' because of the sentimental power of the Queen and the sentimental esteem in which the public holds Hamlet. In tempting Laertes to vengeance, Claudius acts in exactly the role in which the ghost acts. When we attribute sublime motives to the ghost, then we implicitly attribute to Claudius sublime motives in this scene, but it is obvious that Claudius is a villain and mirrors the villainy of the ghost.

Act V, Scene i

The central intellectual and moral problem is raised early in the play when the ghost commands Hamlet to avenge himself on Claudius; the question is whether the ghost's command is a good one, whether Hamlet ought to bring vengeance upon Claudius. The ghost's speeches to Hamlet suggest that the ghost may be less than good; its effect upon Hamlet, dramatized in the swearing scene, suggests that it urges Hamlet to wildness; Hamlet's own doubts later in the play do not reassure the audience; and that the ghost's advice is mirrored by Claudius'--to Laertes--seems to settle the matter. In other words, the ghost's urging a son to hate an adulterer seems to appeal to private passions and a private will to recompense (cf. I, v. 41ff).

The problem that Shakespeare investigates, then, is not so much whether Hamlet ought to kill Claudius, but his reasons for doing so. Not until the last act does Hamlet consider the public good; not until then does he seek to rid the state of Claudius because he is a tyrant. Hamlet, himself becomes a kind of tyrant, perhaps a worse one than Claudius; he allows Claudius' corruption to persist in the state because he wishes to bring both temporal and eternal vengeance upon Claudius--to play God by refusing to kill Claudius while he is praying. Indeed, one might say that Hamlet's seeking to damn Claudius eternally indicates he has no belief in God's providence and justice, that he disregards both divine and natural law. Unlike Henry V, Hamlet does not petition God to have mercy upon his victim. Hamlet should wish for, hope for, pray for Claudius' eternal salvation even as he deposes and punishes him temporally. Hamlet, then, treats the state as maliciously as he treats Ophelia.

The disease imagery, which describes the corruption that Hamlet allows to persist, is closely related to the lover-beloved,head-body metaphor. Shakespeare represents the murder of the king as resulting from his having been poisoned in the ear. Claudius, when killing the king, poisoned the head and body of Denmark. The ghost tells Hamlet that the "whole ear of Denmark/Is. . .frankly abused." Again the ghost says: "So did it mine;/ And a most instant tetter bank'd about,/Most lazar-like with vile and loathsome crust/All my smooth body." The "leprous distilment" that Claudius pours in the King's ear literally diseases the King's physical body. Metaphorically, that "leprous distilment" poisons the body politic. Thus, it is not strange that disease imagery should appear, and that it should appear primarily in connection with Claudius and with Claudius and Gertrude's marriage. (See III, iv.) The body politic is diseased and poisoned; it must be healed and purged. This is Hamlet's right and proper task.

Act V, Scene i

Hamlet first expresses a proper love for Ophelia and a proper understanding of disease in the graveyard scene after his aborted trip to England when he appears talking with Horatio about bodies, their decomposition--the corpses of Yorick, Alexander, Caesar. The skull of Yorick reminds him of the transitoriness of life. By themselves, his comments do not seem significant, but when contrasted with, "O that this too, too solid flesh would melt," we see a different Hamlet. The contempt for the world of the Hamlet who speaks in the early part of the play is contempt for life itself: "that the Everlasting had not fix'd/His canon against self-slaughter." Of the Hamlet who speaks in the graveyard scene it is contempt for the world, contempt for the things of life, contempt for self-preservation got at the expense of honor (cf. Fortinbras). The point of the meditation about Yorick, Alexander, and Caesar is that seeking fortune's good and the world's prosperity leads only to the grave, to "stopping a bunghole" and patching "a wall t' expel the winter's flaw"; the point of the fight with Laertes (V, i, 245ff) is that honor counts more than life.

After the sea journey, Hamlet is no longer malicious mad. From the graveyard scene on, when Hamlet plays satirist to Laertes, Osric and so forth, he plays an accurate satirist.

Act V, scene ii

Most of the pertinent discussion of this scene may be found in the essay which precedes these notes. Hamlet's regeneration begins with disobeying the ghost's admonition as to Gertrude, it develops in Hamlet's sea journey as he learns his own 'kingship' and how history is controlled, and it culminates in the graveyard scene where he recalls that life is more than the body. He is ready to be a Prince--to act in the public rather than in private cause. Claudius originally represents the duel as an entertainment, just as Hamlet represented the play-within-the-play, and just as Hamlet's play becomes a trial, so does Claudius' duel. But

Claudius' duel becomes a trial having a breadth and depth and a justice unanticipated by all of its participants. Laertes makes it a judicial proceeding to convict his father's 'murderer' if he was dishonorably murdered and to protect his own 'honor' before society as having taken action to bring the murderer--if God should regard Hamlet as such--to justice; the judicial proceeding which tries all of the characters is presided over not by any of the characters, but by Providence, as Hamlet himself suggests in his speeches to Horatio immediately before the duel. In the duelling scene, the moral order of the universe asserts itself. All the principals meet their deaths here and for good reasons.

Laertes has to die not because Shakespeare would probably have to make him king if he lived but because he seeks private revenge. Even though the Danish court is corrupt and void of justice, Laertes, should not seek vengeance on his own initiative by poisoning the sword and using the court of chivalry as a masque for vengeance; Laertes makes the same mistake as Kyd's Hieronimo. Neither allows Providence to work its will. As a consequence he dies by the poisoned rapier, his vengeance returning upon himself.

Gertrude presents a different kind of problem. We sympathize with her even more than with Laertes; she is, as Claudius says earlier, "Th' imperial jointress to this warlike state"; she has her civic responsibilities and neglects them; she has been warned by Hamlet in the closet scene. The ghost tells Hamlet to leave his mother to Heaven; Hamlet does, and Heaven makes its judgment. Her taking the poisoned wine is represented as an accident; it may be from a temporal point of view but there may be a sort of justice in it as we shall suggest presently.

One need not explain why Shakespeare contrives Claudius death, but perhaps an examination of the last scene will suggest what judgment Shakespeare brings upon him. Laertes has died by the sword, Gertrude by the poisoned wine. Claudius dies by both. One or the other would clearly be sufficient, but perhaps Shakespeare is striving to make clear the nature of Claudius' offences when he has Claudius killed by both. One might suggest that the poisoned wine represents Claudius' drunkenness, lechery and perversion of the sacrament of marriage all turning gall on him and that the poisoned rapier represents his ambition and misgovernment consuming him. The same wine turns gall on Gertrude.

Hamlet's death seems unaccountable. He seems to be a changed man as he enters the duel, and indeed he is, for he is now aware of and intent on fulfilling his public office as prince of the blood in a judicial duel over honor. No longer does he seek revenge for private reasons: he even begs forgiveness of Laertes' for having killed his father. But Polonius is still killed. Hamlet's death must perhaps be viewed as punishment for his previous refusal to fulfill his duty as a Prince, and, more specifically, as punishment for the murder of Polonius--the issue over which the duel is fought. Hamlet is not punished for killing the tyrant, and the action in the dueling scene suggests as much. It has Hamlet fatally wounded by Laertes before he turns upon Claudius. The Providence of the court brings judgment upon Hamlet for Killing Polonius, not for promoting the general good of Denmark in killing Claudius.

Shakespeare portrays the workings of divinity that shapes man's ends not only on a national level, but also on an international level. Denmark, as a nation, is punished; it will be ruled by a foreign king, Fortinbras. His accession to the throne fulfills Hamlet's prophecy that Claudius' conduct "makes us traduc'd and tax'd of other nations."

The Fortinbras subplot has other functions in the play, functions rather like the Portugal-Spain plot in Kyd. When we first hear of Fortinbras, he represents a danger to the Danish Kingdom. He is seeking to regain the lands lost by his father and lawfully claimed now by Denmark. In I, ii, Claudius describes the threat that Fortinbras poses for Denmark and handles the threat by entreating Norway to stop Fortinbras, and this wise action has its ironical side. Claudius expects Fortinbras to be obedient to custom and law when he himself is a usurper. Moreover, Claudius appeals to Norway to stop Fortinbras and expects Norway to be a good, faithful King to Fortinbras. Claudius himself should be performing the same role as Norway. Shakespeare makes this clear through the parallel familial relationships. Claudius is Hamlet's uncle; Norway, Fortinbras'. But things go differently in Denmark than in Norway. In Denmark the uncle usurps the throne from his nephew; in Norway, the uncle as Regent, advises and counsels the nephew. Norway represents the proper state of affairs; Denmark a perverted one. In the end, Norway rules Denmark.

A CURRICULUM FOR ENGLISH

Teacher Packet

MAN AND MORAL LAW:
SIN AND LONELINESS: CHRISTIAN EPIC

Grade 12

Experimental Materials
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Nebraska Curriculum Development Center

Core Texts:

The Faery Queene, Book I, Edmund Spenser, Ed. G. W. Kitchin, Oxford: Clarendon Press, 1867

Paradise Lost, John Milton, Ed. Edward le Comte, Mentor Classic

(NOTE: The reading guide questions in this packet are based on these two editions.)

Index:

I. Objectives
II. Procedure
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VII. Essays on *Paradise Lost*
VIII. Charts
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Objectives

1. To understand the formal and symbolic conventions of the Christian epic.
2. To understand the moral allegory in the Faerie-Queene, the theological statement and theological allegory of Paradise Lost.
3. To understand Spenser's and Milton's language, the stylistic excellences of each; to analyze some of the language changes which have occurred since the time of Spenser and Milton.

Procedure

Teachers should read the whole of the teacher packet and the student packet before endeavoring to teach any of the unit.

Teachers will probably wish to omit those parts of Cantos III and VI of Faerie Queene I which deal with Una's wandering by herself. These are something of a digression. The primary difficulty which teachers will encounter in teaching Faerie Queene is the difficulty of getting students to understand the Faerie Queene's mode of allegory and its theological structure without sacrificing quickness of reading and attention to epic narrative. A nit-picking attention to isolated allegorical passages and allusions can kill the poem. The materials on the Faerie Queene which follow should help the teacher see both the whole and its parts, allegorical structure and symbolic detail.

Paradise Lost presents three obvious problems themselves: the difficulty of the epic theme, the difficulty of Milton's "grand" style, and the length of the poem. In one of the essays reproduced in this packet, Maynard Mack points out that, the hero of Paradise Lost is mankind itself not an individual person, and that the subject, or theme, of the poem is the Fall of Man. Certainly the Fall is important but the poem is not nearly as negative as Mack would seem to suggest. Man falls, assuredly, but even before he falls, his ultimate redemption has been arranged through the Son's benevolent offer to give up his divine immortality for a time, to become a man, and, by suffering human agony on the Cross, to make it possible for men to live with God once more. Hence, we have not only Man's fall, in Adam's original sin, but also Man's salvation, in the human agony of Christ. If we ignore Christ's active role in Paradise Lost and see only Adam's temptation and fall, we see only one half of the poem. The difficulty with the hero arises because we, and our students, may now have preconceived notions of the epic pattern and may resist the notions of an epic hero comprehending the whole of humanity and including the "divine" hero: Christ. Later discussions in this packet should help with this problem, as should also later discussions of Milton's style help the teacher in handling that problem. The study of Paradise Lost need not take up an inordinate amount of time, if the less important aspects of the poem are overlooked except as subjects for student papers and as research projects for better students. The whole of Books VII, VIII, and XI, as well as part of Book XII, have been omitted in the preparation of this unit, so that the available time can be spent on the books most directly concerned with the theme of Man's fall and final redemption. Books VII and VIII deal with Raphael's description of the Creation and with Adam's account of what he remembers of his own and Eve's creation. Books XI and XII, are largely taken up with the vision of the history of Mankind shown to Adam by Michael. These books are not unimportant to the whole of Paradise Lost and the importance of each would make a useful subject for several student papers, but the central conflict, failure, and final triumph of the hero, Adam - Mankind - Christ can be followed without reference to these books.

The following discussion is designed to help the teacher:

1. Understand Milton and Spenser in relation to previous epic tradition.
2. Understand Spenser's allegory.
3. Understand Milton's relation to Spenser as allegorist, theologian, and epic poet.
4. Understand Milton's style.

I. The Epic and the Christian Epic

Before the teacher teaches the unit, he ought to know the tradition of the epic which lies behind the Faerie Queene and Paradise Lost. Some introduction to this tradition is available in the eighth and ninth grade units on the epic (Beowulf, The Song of Roland, the Odyssey). Some further help may be found in the remarks which follow.

Generally, the epic in the western world endeavors to define a group ideal of greatness and present an epic hero whose behavior demonstrates throughout the group's conception of the role of the leader. The epic moves through a world which is orderly and controlled by a divine scheme; at its center is a history governed by a kind of Providence. This does not mean that the man is not free, only that the eternal mind sees the past, present, and future, and may intervene or indirectly act through "natural forces" to shape events and give history direction. The theme of most of the great epics which we commonly read is the theme of the providence of God to man; they usually progress through the epic hero's laying hold on God's plan for him and then acting it out. The style is usually high, somber: a kind of holy style; the stage is usually the ample world of the sky, the terrestrial world, and the underworld. The events are events which take place in the history of a civilization when it reaches a quite important turning point: the fall of Troy, the founding of Rome, the preservation of Athens.

Usually the epic plot, after Homer, is divided into two parts. First comes the journey in which the hero discovers his destiny. Here he moves through a series of fabulous loci (Circe, the Sirens, etc.) and meets a series of temptations, not always successfully. Generally, through some outside assistance, he is allowed to restore himself; as he moves through these events, he discovers his role, particularly in a descent into the other world. Here he is shown the nature of evil, sometimes both of good and evil; sometimes, also, the future of his civilization and his part in that future. He then returns to fulfill his role in the active life; usually, he has, at the end, to fight in a great battle in three stages; and, here, he usually overcomes the final barrier remaining between him, or his civilization, and greatness. The "great epic" then conventionally terminates in marriage, the symbolic union of the hero with what he has sought: the return to Penelope; the wedding of Aeneas and Lavinia (the union of Italy and Troy); the marriage of Palamon and Arcite (the union of Thebes and Athens); the betrothal of Una and the Red Cross Knight (the union of Man and God).

Usually the epic is spoken of as mixed fiction. It is a combination of history and allegory. Its central events are usually putative history, but history of a particular kind; history which is an exemplum, a picture of the kind of history toward which men's actions should be directed. To Roman, medieval, and Renaissance readers, the epic allowed for more than the shaping of history to make it exemplary; it allowed for the clarifying of the historical exemplum's meaning through the use of allegorical marvelous events: the "otherworld" machinery (councils of Gods and so forth) and the fabulous loci (the grotesque islands of symbolism which the hero visits). An awareness of the two kinds of material in the epic, the historical and the fabulous, the exemplary and the allegorical, and of the purpose of each goes back at least as far as Servius in the fifth century. And neither element could be left out by a serious epic writer. In the middle ages and the Renaissance, for instance, a controversy arose over Lucan's Pharsalia, largely an account of Roman civil war. Some critics argued that the Pharsalia should not be taken as an epic poem because its history contained nothing of the fabulous; others in the Renaissance said it was an heroic poem and tried to point to elements in it which were invented or fabulous. The same controversy appears again later on with regard to Tasso's Jerusalem Delivered. Churchill's Their Finest Hour versified would not be an epic because the epic brings in the divine scheme; it brings in the fabled and allegorical and helps history make a point.

In Homer's case, the exemplary history is the history of the fall of Troy and the post-war restoration of Ithaca. Odysseus' pattern is the pattern of perceiving intelligence (translated "versatility," "cunning," etc.). Ithacan society, in the hands of the suitors, had become barbarous and sensual. Close by Ithacan society is the pattern of the civilized and pious society (Nestor's Pylos). But also close by is a society ruined by deceiving women: Menelaus' Mycenae, ruined by the deceptions of Clytemnestra and Helen and about to be further ruined. Odysseus' voyage is a voyage in which he meets and, in varying degrees, conquers, with his civilized intelligence, the types and symbols of the barbarousness and sensuality which possess his own culture. His patron goddess is Athena, the goddess of his kind of intelligence. His enemies are the avatars of barbarism: Polyphemous, the Laestrygonians, and their kind. Or his enemies are the many masks of sensuality: the Lotus-eaters, Circe, the Sirens. The hero must tread between the outreached hands of sensual inaction, on the one side, and uncontrolled brutish force, on the other. In the house of Alcinous and Arete, among the Phaecians, he perceives, in magnified form, the counterpart of the truly civilized society which for Telemachus is represented in Pylos.

To the Ithacans, Odysseus brings such a society by building, in the disguise of the outcast, the bonds of civilized relationships with his own men (Eumaus, Telemachus) until, glorious in his might, he with the help of Wisdom-Athene, can bring justice and order to his society by destroying "historically" the same forces which he has handled as emblematic enemies on his journey. In destroying the suitors, Odysseus conquers once more Calypso and Polyphemous, Circe and the Laestrygonians. The Odyssey is the epic of the heroic restoration of society through the ordering of family and clan. It is an epic in praise of intelligence and control. Its subject is the cleansing of the humble; it virtues are heroic. In treating the cleansing of the essentially commonplace, the poem does not stoop. Odysseus, a heroic man, does all that the Greeks expected of heroic man. In doing this, he does also what destiny expects of him.

The Aeneid may be taken as an imitation of Homer. Aeneas is the man-of-craft learning to control the monsters. First, he meets the brutal natural monsters on his journey and finally the wild warrior, Turnus. The Romans had not so mastered the world as to regard nature as without monstrous perils. The Aeneid is a group poem, specifically a Roman poem; Aeneas is pious with a Roman piety. He consciously accepts the gods of the Trojans, carries them with him on his journey (remember that Achilles' relationship to the gods is more automatic). Aeneas leaves Troy carrying Trojan tradition, Roman tradition-to-be, on his back as he carries Anchises on his back. The word "pious" did not only mean "respectful of the past." For the Roman, it also carried other connotations, connotations carried now by the word "piteous". Aeneas is a piteous man, sorrowing for his companions and feeling the burden of his whole race. Through the figure of Aeneas, Virgil expresses some of that Stoic fellow-feeling which has sometimes been regarded as preparing the way for the Christian conception of love (charity).

Aeneas is a dutiful man. He does what Destiny wills; and the cry of the private heart does not rise from him. He enjoys Dido, but he follows the injunction of the Gods and goes to Sicily and to Italy: his destiny, to be great himself and found the greatness of Rome. When he fights, he, unlike Turnus, fights for a purpose written by the hand of Providence (Stoic destiny) and which he has seen, as through Destiny's eyes, in the Elysian fields. War in the poem is war for the founding of Rome, for the creation of Roman law, order, and peace. It is war for civilization. The Aeneid is a civic poem; it tells how cities are built and how they fall; a poem reminding the Romans that their greatness was willed by a Destiny larger than Rome and brought to being by human suffering, courage, and intelligence, not by the pursuit of pleasure or of power apart from right.

As the epic develops the epic conflict comes, more and more, to be a spiritual conflict, the epic hero not so much the dutiful man who serves the nation and law but the saintly man who serves the cause of God. The epic does no more, in doing this, than follow roughly the changes in group ideals from Rome to the Reformation. In the first book of the Faerie Queene, while the hero is a national English hero (St. George), he is much more St. Paul's Christian warrior, wearing the armor of God: the Red Cross Knight. The Red Cross Knight also enters a series of fabulous loci, the wood of error, Archimago's house, the House of Pride but the loci are pictures of Christian error, not of civic negligence; his first great battles are battles against such spiritual despair (Despaire) and presumption (Orgoglio) as would place him outside the economy of grace; his last battle, like Beowulf's, is the battle with evil itself: the dragon. His "gods" are allegorical personifications of vices; and his journey is not Aeneas' journey though a threatening physical universe but Pilgrim's through a threatening spiritual one. He learns goodness in a very Christian House of Holiness where he receives Faith, Hope, and Charity; he learns his destiny on a Mountain of Contemplation where he sees not a future city of Rome but an eternal City of God; and the reward of his final victory is not the promise of a country which is to be but of an internal Eden recovered. In the first book of the Faerie Queene, physical conflict has become almost entirely a metaphor for the personal spiritual pilgrimage from temptation to sin and despair to regeneration; the public has been subsumed by the spiritual and private.

Similarly, the central epic battle of Paradise Lost, the war in heaven, is a war in which the corporeal signifies the incorporeal; the central hero, Christ, wins insofar as the forces of cupidity and pride cannot stand before the forces of love and obedience. Heaven and Hell in Paradise Lost are what they are insofar as they are emblems of a state of soul; the demons and angels are emblems as much as they are demons and angels; and the councils of heaven and hell project, in the apparent democracy of Hell and its actual demagoguery and in the apparent tyranny of Heaven and its actual commonwealth of love, the values embodied in the physical loci assigned the two places. The warfare between God and Satan, between the forces of Heaven and Hell, of love and pride, is fought out first on Heaven's "Elysian fields" and then in Adam and Eve and their descendants. While Adam and Eve have something of God in them, they fall consciously and deliberately, paralleling the fall of Satan; come to have, in their own breasts, something of the horror of the world below. Milton's theme is the theme of almost all the great epics: "To assert eternal providence and justify the ways of God to men," but Milton sees providence not in Ithaca purged or a Rome-to-be but in such redemption as will restore the internal commonwealth of love.

The movement of the epic is a movement toward the view that man's essential battles are moral rather than familial, civic, or national. It is a movement from the conception that greatness consists in controlled physical force to the conception that greatness begins with a certain inward disposition of the soul to love in a certain way. The epic moves from the Greek theodicy, with its larger-than-life-size but still essentially human gods, to a God wholly other than human and surrounded with the light of wisdom which blinds human sight; (the Greek theodicy remains only as emblem and figure). But the picture of time and of providence remains fairly constant. To understand the world of the Western epic is to understand the picture of time which dominates the Western mind, the picture of the God of time as living outside of time and knowing the orderly design of past, present, and future; the picture of man as living in time, seeing only the present and past and discovering in these, slowly and falteringly, the pattern of greatness which must be his. The epic hero lives out a discovered pattern, willing to become the agent not only of the group but of the God of the group; this sense of pattern lies at the center of much great Western literature. The sense that history has a discoverable pattern may be related to the sense that the physical universe has a discoverable pattern. At this point, Western science and the great literature of the Western world may meet. One of the best introductions to the epic appears in the writing's of Spenser's contemporary and hero, Sir Philip Sidney:

> There rests the Heroicall, whose very name (I thinke) should daunt all back-biters; for by what conceit can a tongue be directed to speak evill of that, which draweth with it, no less Champions then Achilles, Cyrus, Aeneas, Turnus, Tideus, and Rinaldo? Who doth not only teach and move to a truth, but teacheth and mooveth to the most high and excellent truth. Who maketh magnanimity and justice shine, throughout all misty fearefulnes and foggy desires. Who, if the saying of Plato and Tullie be true, that who could see Vertue, would be wonderfully ravished with the love of her beauty; this man sets her out to make her more lovely in her holyday apparell, to the eye of any that will daine, not to disdaine, untill they understand. But if anything be already sayd in defence of sweete Poetry, all concurreth to the maintaining the Heroicall, which is not only a kinde, but the best, and most accomplished kinde of Poetry. For as the image of each action styrreth and instructeth the mind, so the loftie image of such Worthies, most inflameth the mind with desire to be worthy, and formes with counsel how to be worthy. Only let Aeneas be worne in the tablet of your memory, how he governeth himself in the ruine of his Country, in the preserving his old Father, and carrying away his religeous ceremonies: in obeying the Gods commendement to leave Dido, though not onely all passionate kindeness, but even the humane consideration of vertuous gratefulnes, would have craved other of him. How in storms, howe in sports, howe in warre, howe in peace, how a fugitive, how victorious, how besieged, how besieging, how to strangers, how to allies, how to enemies, how to his own, lastly, how in his inward self, and how in his outward government, and I think, in a mind most prejudiced with a prejudicating humor, he will be found in excellency fruitful . . .

This is not merely a cliche. To read the epic properly, one must have some sense of what it meant to look up to saints, great men, models; what Renaissance critics called idols (eidolon); goals toward which men move. One must imagine one's way into a civilization in which the function of the priest as well as of the poet was to create ethical ends for human desires. Hence, the striving for distance which characterizes the epic writer. One does not desire that which is almost like oneself.

II. Differences Between the Faerie Queene, Paradise Lost and Earlier Epics

What separates the Faerie Queene and Paradise Lost from Homer and Virgil is, of course, that they are Christian epics; that their central concern is with the warfare of the soul and not with the warfare of nations or cultures; but neither poem could have existed without the formal conventions elaborated by Homer and Virgil. What separates Milton and Spenser from the authors of the Song of Roland and Beowulf (cf. Beowulf and Song of Roland units, Grade 8) is not so much the difference between Reformation Christianity and early medieval Christianity, though that difference is important, but the difference between poets who are almost wholly dependent on classical form (Milton and Spenser) and poets who look to it only glancingly (Beowulf, Song of Roland).

But that is too simple: even in form, the Faerie Queene is differentiated from all other epics. The Faerie Queene exists in a world of Spenser's creation, in an allegorical fairyland without historical or geographical domain. It may be well to explore in detail that allegorical fairyland. The "originality" of the Faerie Queene consists in the completeness of its allegory, an allegory which almost subsumes the historical and exemplary levels in Book I.

A. The Allegory of the Faerie Queene, Book I:

The poem begins with original sin. The journey of the Red Cross Knight is a journey into complete alienation from God and back to complete union with God.

The contrast between original sin and Christian righteousness is first indicated by the transformation of the Red Cross Knight when he puts on the Christian armor. Una agrees to accept the Red Cross Knight as a champion if he wears the armor she brought--the armor of the Christian man specified by St. Paul in his Letter to the Ephesians: "Put on the whole armor of God that you may be able to stand against the wiles of the devil." Spenser places a cross on the breastplate of righteousness and on the shield of faith. Red Cross Knight and Una enter a wandering wood like Eden's wood after the fall and meet Error, a creature half serpent and half woman who symbolizes original sin and the infection it starts in man's passions. As a son of Adam, Red Cross is liable to submit to Error; but Una calls, "Add faith unto your force!" whereupon Red Cross grips Error and takes the initiative available to men in need of salvation: faith. The Red Cross Knight's troubles are not over, however. Spenser goes on to show how lust of the flesh, the infection of the passions, operates. Since sin involves a false choice of a lesser over a greater good, it cannot exist in the presence of Truth; and Red Cross must be separated from Una before he can sin. Lust and wrath (the concupiscible and irascible appetites) separate Red Cross from Una; Archimago succeeds in arousing these passions in Red Cross by tempting him first with an erotic dream and then making him falsely believe that Una has been unfaithful to him. Red Cross takes up with Duessa: double truth or heresy.* The visit of Red Cross and Duessa to the castle of Lucifera leads to the processional of the Seven Deadly Sins and while Red Cross Knight does have to fight against joylessness in the presence of the Seven Deadly Sins, he does not succumb to them. The meaning of Red Cross Knight's escape from the House of Pride and Duessa seems to be that man even when deprived of truth can escape more obvious sins by exercising prudence of a lower order. Just before Red Cross fights with

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* The following episodes include various kinds of experiences to which a soul astray from truth and ruled by appetite and falsehood may be subject: Red Cross Knight's encounter with Sans Foy suggests the possibility of a later loss of faith; Fradubio, who has made Duessa his dame, is turned into a tree and he cannot escape this state except by being bathed in a living well (baptism, grace) having become so habituated to sin that he has lost the reason which made him a man.

with Orgoglio, Duessa has overtaken him and he has so yielded to lust for her that he has lost the power of distinguishing right from wrong. Duessa is heresy, the "old law"; and Orgoglio is the heresy that one can save oneself apart from God's help, the heresy of presumption. Red Cross Knight is caught by Orgoglio without his Christian armor of salvation and in an act of lust; but the grace of God (Arthur) protects him from one of the "unforgivable" sins: presumption, and Una protects him in his next encounter with the other "unforgivable" sin: despair. It is natural for Red Cross Knight to despair after he is aware of his having committed the sin of presumption when he removed his Christian armor; for inordinate confidence undermined can easily become inordinate insecurity before God. Red Cross Knight accepts the fallacious arguments that Despair urges upon him, arguments hinging upon God's justice and his inexorable decree. Una snatches the knife from Red Cross and assures him that he is one of the elect.*

By Canto X, Red Cross Knight has gained victory over spiritual foes; yet, his greatest struggle is to come; for he is still weak. Renaissance theology often regarded man's will as incapable of performing works that merit salvation and treated justification as God's free gift to those who have faith; hence, Red Cross is first trained by Faith. He undergoes a complete sanctification, or purgation, in the House of Holiness where, after being trained by faith (Fidessa), he is instructed by Speranza (hope) and Charissa (charity), by a host of related virtues, and finally by the seven bead men: personifications of the works of mercy. Having completed his purgation, he is ready to mount the Hill of Contemplation, to see a vision of the New Jerusalem, the ultimate goal of his pilgrimage. He has reached the second stage in the journey of the mind toward God: contemplation.

He returns to the plains to serve Una, to defeat the dragon holding her parents captive: to complete his regeneration in the helping of others and in the union with God's truth. Even during the battle, his regeneration continues, for the well of life and the tree of life sustain him. At last, however, his victory is complete, and he has attained union with God. He is betrothed to Una; sounds like the sounds heard at Pentecost are heard; and Spenser suggests that Red Cross Knight has been touched, if even so slightly, by the third stage of the mind's journey toward God: union with Him and His Truth: marriage.

Red Cross Knight then is tempted and errs at the level of passion and then at the level of intellect; and he recovers grace first at the level of intellect then at the level of passion: exactly the sequence through which Adam and Eve pass in Paradise Lost. He is tempted by the "sting of desire" (Error: original sin), a temptation to which he accedes at Archimago's house when he feels lust and wrath and leaves truth; he fights against "joylessness" (Sans Joy) in the presence of the temptation to indulge in the seven deadly sins, sins which attack both "intellect" and "passion" and finally sins the most profound intellectual sins as understood by Renaissance theology: presumption, the mistaken conviction which makes a man assume that he can do without God's assistance; and despair, the mistaken conviction which makes a man assume that he is beyond God's assistance. These, persisted in obstinately, are sometimes called "the unforgivable sins" (cf. these two in Dr. Faustus). Red Cross does not persist in them obstinately but learns first to despise them; then to know what grace and goodness are; and, finally, to desire and love Truth and the God of Truth in an Eden Recaptured (the home of Una's parents). The Faerie Queene is a kind of "Paradise Lost" and "Paradise Regained". Milton, as we shall see, had good reason to regard Spenser as "a better teacher than Aquinas."

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* Una's wanderings during her separation from the Red Cross Knight involve the plight of truth when separated from Christian protection and revelation.

B. Milton and Spenser: Their Similarities and Differences

Milton was greatly influenced by Spenser, especially in his formative years. Many lines in Paradise Lost are remarkably similar to othersin the Faerie Queene, as the footnotes in the text point out. Likewise, the moral allegory of the two poems is similar: evil struggles with good, evil overcomes or partially overcomes good and death is threatened, and finally good triumphs over evil and death. But more specific parallels in symbolism and theology can be drawn. Both Milton's Sin and Spenser's Error have the body of a serpent and the head of a woman, the conventional representation symbolizing that original sin begins with Satan (the serpent) acting upon man's sensual desire (the woman). Again the worlds of deeper depravity which come after Error in Faerie Queene, I and below Sin in Paradise Lost are rather like one another: Pandemonium, with its tinseled magnificance built upon the sands of Hell, recalls the House of Pride and its tinselly grandeur perched upon the sands of Fairyland. And Lucifer's throne is only Lucifera's writ large. The games in Hell are vain joyless and as the games at the House of Pride. Again though, Milton does not give us a processional of the Seven Deadly Sins at Pandemonium, the sins of the lower passions, (Luxury and gluttony) are more than adequately represented in Death's will to embrace and devour his mother (sin); Mammon is a grander Avarice: Moloch, a fiercer Wrath, a Belial, a more delicate Sloth. Beelzebub is pure Envy; and Lucifer, Pride commingled with Presumption and Dispair. Lucifer is very much a mixture of Orgoglio and Despaire. Lucifer is called both presumptuous and despairing; and the great size attributed to him when he arises in Book I surely recalls the magnitude of Orgoglio's presumption as well as that of the Titanian brood of classical giants who warred against Zeus (Paradise Lost, I, 198). Milton's world of evil is a grander but less schematized version of Spenser's.

One need hardly mention that Christ's fight with Lucifer is the God-Man's version of Red Cross Knight's fight with the dragon who would dispossess Una and her parents, that the Eden which Red Cross Knight recaptures is the Eden which Adam loses and which Michael promises that Christ will recapture, that the disordered woodland of the Garden of Eden in Book IX is very like the disordered woodland of the Wood of Error. The symbolic parallels do not end there, and the teacher should be alert for them at every point as students read Paradise Lost.

Milton is much more explicitly the theologian than Spenser, and, since most of his theology is presented in a straightforward fashion, one does not need to explain it as one needs to explain Spenser's. However, parts of his theology are like Spenser's and helpful in explaing Faerie Queene, I to students.* For instance, it may be well to note that the process of corruption of Eve and then of Adam is, like the assault on the Red Cross Knight, first an attack on the passions to make them desire what God does not will that man desire (arousal of concupiscible and irascible appetites.); and, second, an attack on the reason, to make man believe that he can be "like God" (Orgoglio, presumption).

On the other hand, the tone of the theology of the poets differs at important points. Whereas Spenser treats the process of regeneration allegorically and mystically, as part of the assent through purgation, illumination, and union with God, Milton treats the process of regeneration in straightforward dogmatic statements by God and his representatives and with a theological rigor inaccessible to allegory. Moreover, Milton is trying to do much more with theology than is Spenser: whereas Spenser endeavors to describe sin and grace through allegories which show the stages of man's progress through them, Milton also tries to display what they are, seen through God's eyes. This effort to present the economy of sin and regeneration as seen through both God's and man's eyes leads Milton to create his complex hero: Christ-Adam-mankind-Christ; the second Adam. No student who pays attention to the kind of burlesque imitation of heroic action which makes up Satan's story, the manner in which he collaborates with the monsters he meets and defiles the "fair cities" he visits; no student who watches the epithets applied to Satan and understands the meaning of his giant size is likely to see him as any more than a mock-Odysseus or Aeneas. But his opponent, and the real hero of Paradise Lost is an entity considerably more complex than the Red Cross Knight. It is Adam, the first man; it is Christ, the divine man;* it is mankind. That is why Michael and Milton spend so much time on the future of Mankind and Christ's ultimate triumph, on the cross, paralleling his triumph in the war in Heaven. Spenser deals with Mankind only insofar as the Red Cross Knight, Guyon, and others are forms of Everyman. Milton gives us a much more complex hero and one which students may have difficulty understanding.

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*cf. Mack's essay on this point.

C. Paradise Lost: Difference from Previous Epics:

If the Faerie Queene moves in a fairyland without geographical or historical domain, in the realm of pure allegory, Paradise Lost operates upon the levels conventional in the epic: the allegorical, the exemplary, and the historical (or the exemplary-historical). On the most important of these levels, the allegorical, the poem is conceived with the conflicts between certain abstract forces like good and evil, and between shadings of these basic forces like temperance and gluttony, hope and despair, love and wrath, industry and sloth, humility and pride, etc. In as much as Adam represents Everyman, Satan pure evil, and God pure good, the whole of the struggle in Milton's poem is allegorical. However, Milton firmly believes in the historical reality of Adam and Eve and they are not always presented to us as allegorical figures. Satan, God, the Son, and the loyal angels are also presented in non-allegorical terms at times. Sin and Death, Chaos and Night are, on the other hand, always seen as embodiments of abstractions and are therefore purely allegorical. It is very significant that Raphael, when preparing to describe the War in Heaven, suggests to Adam that he is giving worldly form to the forces in the struggle, so that Adam may better understand what has happened. The opponents, he suggests, may not be (although he does not rule out the possibility that they are) anthropomorphic beings, but rather may be only spiritual forces. Hence, the device which Raphael explains that he will use in describing the struggle in Heaven is basically allegorical. Throughout Paradise Lost we have a fluctuation between the allegorical and the historical (or the Biblical, which Milton appears to accept as historical). Adam, Raphael, and the Messiah, for instance, sometimes are themselves as historical personages and sometimes become embodiments of abstract states and forces.

The exemplary level of Paradise Lost is subordinate to the allegorical, and it is more easily understood. On this level, we see the characters, except for Adam and Eve, in larger than life size. The good angels, through their loyalty, wisdom, and courage serve as examples of goodness and right living. Conversely,

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* This is not to ignore Milton's special beliefs about the divinity of Christ; cf. Maurice Kelley, This Great Argument.

Satan and his followers, also heroic in conception, are negatively exemplary. Milton intends that these fallen angels will persuade the reader toward right living as he views their misery and loss of glory. Adam and Eve, though not heroic in conception, are, nevertheless, presented to us as ideal types before their fall. The original harmony and bliss is held up to us as the perfect state of marriage. We may today disagree with Milton's concept of the perfect relationships between the sexes, but that he intended to hold the couple up as ideal examples, we cannot deny.

The historical aspect of Paradise Lost is likewise subordinate to the allegorical, the historical "facts" of the poem serving as a skeleton for the allegorical body. But history is more important than in Faerie Queene I, where Arthur, the only "historical" figure acts in actions the likes of which he never before saw in "histories" of his career; the history of the world authored by Michael is real history as understood by Renaissance people; so is the main action of the poem; Arthur's story in the Faerie Queene is not.

Milton found his history in the Bible. Immediately we are faced with the problem of how completely historical he considered the Bible. Raphael's words concerning the necessity to give human form to the heavenly hosts in order that Adam might understand suggest that Milton took at least parts of the Bible to be allegorical. This problem need not bother us overmuch, however. Whatever Milton believed personally, he treats the whole of the Bible as a historical fact in Paradise Lost and idealizes its historical figures, places and events. A comparison of the biblical account of Adam and Eve with the account in Paradise Lost shows how much has been added to "history" by Milton. The purposes for such a distortion are, as is usual in the epic, to emphasize the grand and the heroic, to add significance to the action, and to enhance the exemplary nature of the work.

Milton's epic is unlike Virgil's or Boccaccio's or Chaucer's in that, in it, the exemplary-historical and allegorical are never separate but are interwoven, each supporting or drawing upon the other. He, like Spenser, departs from the traditional formula; but, whereas Spenser makes almost everything allegory, Milton interweaves everything. In any given passage, we can note the presence of all three levels. At the time of the fall, for instance, we have the historical disobedience toward God, we have the monitory example of wrong action, and we have the triumph of evil (the serpent) over innocence (Adam and Eve).

III. Milton's style and language

Spenser's language and style should give students little trouble. Whatever trouble they do give should be taken care of by the language exercises concerning Faerie Queene I proposed in the assignment section. Milton's style and language are another matter.

The first 25 lines or so of Paradise Lost announce to us the seriousness and loftiness that Milton saw in the theme he was about to develop. Purposely, Milton called on all his resources of expression to establish a style which would be an appropriate vehicle for the development of that theme. If we realize and are able to persuade our students that Milton's style is purposely lofty and formal, that he uses such a style as a device, then not only can we accept the occasional difficulties inherent in that style more easily, but we can also view the elements of that style with greater clarity. And, if we are to consider ourselves knowledgeable to any extent concerning the artistic potentialities of our language, we should certainly be familiar with Milton's style. For as Matthew Arnold has said, "He is our great artist in style, our one first-rate master in the grand style." We can learn much about our language from him.

The basic elements of this "grand" style are its musical properties (which have led it to be described as an "organ tone,"), its Latin syntax, its use of metaphor and allusion, and its frequent word play. Practically any passage in the poem will serve as an excellent illustration of any one or all of these elements. As an example of the musical quality of Milton's lines, observe his description of Satan's reduction in Book X, ll. 504ff. Satan has just reported the success of his mission in Paradise, and he turns to his legions in Hell, expecting great praise. His followers, however, have been transformed into serpents, and all he hears is "a dismal universal hiss, the sound / Of public scorn." Here Milton's use of alliterative 's' sounds complex with at least four short 'i's and ended with the long 'o' in scorn lends a musical, albeit rather dry and rasping, complement to the image evoked of Satan's fellows. A few lines further along, we get more of the hissing, and even the consonant sounds in the otherwise well-chosen allusions add to the sibilant song: "dreadful was the din / Of hissing through the hall, thick-swarming now / With complicated monsters, head and tail, / Scorpion, and Asp, and Amphisbaena dire, / Ceraster horned, Hydrus, and Ellops drear, / and Dipsas . . . ." The effect of these lines is to suggest a madhouse of hissing, and this is the precise effect Milton wants.

The syntax used by Milton resembles the Latin syntax in that the rigid sentence order of N-V-N, N-V-N-N, N-V(be)-N, or N-V(be)-Adj. so common in our relatively uninflected English is almost entirely rejected for a much looser sentence order, an order somewhat like that common in more highly inflected languages, such as Latin. Over and over again, Milton front shifts nouns or adjectives, from the verb phrase and places them (or long subordinate elements) before his main verb. And just as often, he separates the first noun or noun phrase from the verb phrase with the insertion of an involved modifier. The first few lines of Paradise Lost may serve as an example:

> Of Man's first disobedience and the fruit
> Of that forbidden tree whose mortal taste
> Brought death into the world and all our woe,
> With loss of Eden, till one greater Man
> Restored us and regained the blissful seat,
> Sing, Heavenly Muse, ...

In this passage, we must wait six full lines to discover just what the poet is trying to say. In the sixth line, we have the brief command to the Muse to sing; but we already have had, in the preceding lines 38 words comprising partly the compound verb (of from sing of), partly the verb-phrase nouns (disobedience, fruit), and partly the attendant phrases and clauses. By our present standards, this sentence is very formal and complicated. It is; and it was so in Milton's own day, but this is precisely as Milton wished it to be. In these crucial first lines Milton has succeeded in setting the formal tone for the whole poem. In addition, he has succeeded in piling up a host of images and impressions in our mind which we must balance until we are relieved at last as Milton finally gives us the verb which governs all that has gone before. The result is that Milton forces us to keep all the pertinent images before us until such a time as we can see them all together and can catch their interrelationship and their total bearing on the matter at hand.

Paradise Lost abounds in figures of speech. Again, all of these serve both to make his argument more formal in tone and to enrich our imaginative experience while reading the poem. Chiefly through allusions and similes, Milton is able to broaden the scope of his poem to include an infinite variety of matters which have no direct bearing on the action or the theme. The many allusions, especially, open our memories with only the briefest of references. Milton has only to compare Satan as the serpent with Hermione and Cadmus or "Ammonian Jove" and immediately our minds leap into action, enriching the description of Satan with the many associations we have with Cadmus and Jove.

Finally, Milton employs frequent word-play in order to give his lines additional character, attractiveness (in the sense that the puns demand our attention briefly), and ultimately still more formality. We must realize, though, that his puns are never designed to make us laugh; rather, they are usually intended, through their momentary ambiguity, to make us stop short and think. Let us take, for example, one such play on words which occurs at the end of the speech in which Eve suggests suicide to Adam (Book X, LL. 1003-1006):

Why stand we longer shivering under fears
That show no end but death, and have the power,
Of many ways to die the shortest choosing,
Destruction with destruction to destroy.

Now the double repetition in this last line stops us, or should stop us, immediately. The idea pleaded by Eve before this last line has not been difficult for us to grasp, but now we are barraged with the idea of destruction. This idea is entirely in keeping with the lines above, and yet its entire meaning escapes us momentarily because we cannot see the relationship of the three key words immediately. Slowly we understand that the first "destruction" refers to the pain and death which the sinners fear that God will now bring upon them. And the second "destruction" refers to the self-destruction which they can use as a means to make meaningless, or "to destroy" the first "destruction." What Eve is proposing, we finally realize, is that she and Adam can escape God's punishment of an eventual death by ending their lives now. By this word-play, Milton has manipulated us, the readers, once more without our being aware. He has forced us to stop and think about the whole of Eve's proposal for a brief moment, to become more aware of the depth of her despair than we would be if we simply read on to Adam's following speech. The intricacy of Milton's word-play results in a more difficult line, and this difficulty in turn tends to raise the formality of the tone. And this formality, gives Milton's style something of the resonance of Virgil's Latin and a character wholly unlike that in any other English epic.

Supplementary Essay I: Notes on the Faerie Queene for Teachers.

Proem Spenser opens his poem and addresses his reader after the manner of Virgil in the introductory verses prefixed to the Aeneid.

Lo I, who whilom softly-warbling plaid
On oaten reed.

Similarly, Milton begins Paradise Regained.

I who erewhile the happy Garden sung,
By one man's disobedience lost, now sing
Recover'd Paradise to all mankind.

Proem Stanza 2 The reference to the muse, 'virgin chiefe of nine' is in the classical tradition, but Spenser is lax in his use of classical mythology, for the 'virgin' is Clio, the muse of history, whose name stands first in Hesiod's list of the nine muses, and whose function was to record the deeds of heroes. Normally Calliope, the muse of epic poetry, should have been invoked. However, Spenser shows justification in the second stanza for using Clio, as he wished to compliment Queen Elizabeth by calling the poem a history.

Canto I Stanza 15 Original sin is the first error from which all other sins are said to spring, so that Spenser's monster is pictured as giving life to a thousand offspring. Compare Aeneas' meeting with Dido in a cave in the wood, Aeneid, Book IV.

Stanza 19 The actions which Archimago performs, his special dress, secluded life, performance of public prayer and Latin service, had come to be associated with the service of the devil rather than of God; the ceremonial duties of churchmen came to be associated with witches' performance of magic.

Stanza 29 The heat of the sun is a traditional symbol for God's justice; but when Red Cross Knight seeks shade from the heat of the sun, in the shelter of the trees, the moral danger of the shade appears obviously as concupiscence. Red Cross Knight meets Fradubio who has been changed into a tree.

Canto II Separating each canto from the last, Spenser normally begins each new canto with a moral reflection, statement, or exclamation. This canto opens with a verse describing scenery; at the beginning of Canto III the reader is told that beauty in distress moves compassion, while Canto IV gives a warning to youthful chivalry to beware of fraud, and Canto V gives a noble statement about the energy of the human heart. These canto beginnings are fashioned after Ariosto.

Canto III Stanza 5, 6 (Most of this canto can be omitted). A tradition of romance is that no lion will harm a virgin or a royal personage; thus the lion is found on royal coats of arms.

Stanza 11 Abessa, representing superstition, is insensible to everything except fear, whereas Superstition has never known truth and fears reason.

Stanza 13, 14 Corceca, blind devotion, hopes to find secret power in the magic number three and its multiples.

Stanza 35 The false red cross on Archimago's shield did not defend him; only the true red cross cannot be pierced.

Stanza 37 It was a custom in romance for the conqueror to unlace the helmet of his fallen adversary and then cut his throat.

Stanza 42 The lion (the image of Christ or of English royalty) is unable to withstand lawlessness.

Canto IV The beasts carrying the seven deadly sins give an incongruous effect: the ass and the hog together followed by the goat and the camel are at varying eye levels. The awkwardness is further emphasized by the absurd gaits of the beasts. The ass gets mired in his sluggish tracks, the hog jerks about, and the camel waves along beside. The riders are equally awkward. Idleness shakes with fever and yet nods with sleep; Gluttony is constantly vomiting and lurching, clutching his drinking can; Avarice is counting his coins, and Wrath has his dagger in one hand and flourishes his burning brand in the other. Their costumes are also incongruous, the black gown and hood of Idleness contrasting with the vine leaves and ivy garland of Gluttony; Lechery's green gown contrasts with the ragged coat of Avarice; the military cloak painted full of eyes of Envy contrasts with the bloodstained rags of Wrath.

To help the class answer question 7 of the student packet, the teacher might display paintings of Rubens which show his attention to detail, color, and movement, such as *Country Fair*, the *Betrothal of St. Catherine*, of the *Adoration of the Magi*.

Canto V In the combat with Sansjoy, Red Cross Knight is barely victorious, since Sansjoy is concealed with a mysterious cloud before being spirited away. Red Cross Knight accepts the praise from the occupants of the House of Pride and presents his services to Lucifera. Yet he remains ignorant of the moral depravity of the House of Pride and Duessa's relationship with Sansjoy. As long as he wears the armor of faith, he has a certain immunity which protects him during his battle with Sansjoy. He thus is able to avoid committing actual sin but is not yet able to have complete control over his passions not to distinguish truth from falsehood. Compare the House of Pride to Dido's Carthage, to the cities and fabulous places which Odysseus visits; compare the tournament to the epic games in Virgil and in Homer.

Canto VII Orgoglio, born of Earth and Wind, is thus a combination of base matter and false "puffing-up" spirit. His character is made up of brutality, bragging, ignorance. Although Lucifera and Orgoglio both represent pride, they represent different kinds of pride, Lucifera symbolizing vanity or the pride of luxury; Orgoglio, presumption stemming from the mistaken idea that man can live without divine help. Orgoglio is, like the Titans who rebelled against God, a giant; compare Lucifer as giant in *Paradise Lost*. cf. Polyphemus in the *Odyssey*.

Canto VIII
Stanza 50 The allegory is made plain by study of Revelation 17:16: "These shall hate the whore (Duessa) and shall make her desolate (Make her fly to the wilderness) and naked." The enemy of mankind takes great pains to separate holiness from truth; when this point is reached, falsehood attaches herself to holiness. Red Cross stands amazed at the breaking off of a bough when he sees it stream with blood. He is amazed but does nothing, for holiness unaided by truth and reason is lost in wonder. Red Cross Knight is then a visitor in the House of Pride. Escaping, he drinks of the waters of idleness which cause him to forget his militant state; he lays aside his Christian armor and is soon reduced to a miserable condition. He decks out falsehood with gold, pearls, purple and scarlet; here is the spiritual Babylon.

Canto IX The medieval imagination considered the sin of despair, like presumption, one of the two most abominable sins since it encouraged self-destruction and thus destroyed every hope of repentance and salvation The person guilty of despair thinks he can get no ease except by death and is determined to seek death by self-infliction. The wood of the suicides is in Dante's second circle of the Inferno. The two hounds there which chase the victims are frequently interpreted as standing for Poverty and Despair, and the condition for entrance into Hell is the abandonment of hope.

Canto X Stanza 12, 13

Because the virtues faith, hope and charity are made known to us only by divine revelation, Spenser sees them as daughters of Caelia, the daughters of heaven. Fidessa is arrayed in white and bears a cup of gold filled with wine and water. A serpent, which constitutes a promise and a warning to the faithful, enfolds the sacramental cup. The book which Fidessa bears contains the Scriptures wherein is related the tale of salvation and damnation (the figure of the serpent). By all these means, the stress is placed on the aspects of faith as proceeding directly from God.

Speranza (hope) bears an anchor on her arm, is dressed in blue, and continually casts her eyes heavenward, signifying that her eyes are always on God, the author of all good. The portrait of Chrissa (charity) is a conventional one. She is opposed to Cupid's wanton snare, (Concupiscible desire); this identifies her as divine love. She is seen giving succor to a brood of children: the children are symbols of man's love for man. She then represents the fulfillment of both of the precepts of Charity: the precept to love God and to love one's neighbor.

Canto X Stanza 46, 50

Compare the House of Holiness to the country ruled by King Admetus in the Odyssey. After a period of rest, Red Cross Knight is led to the top of a steep, high hill where an aged holy man, Contemplation, lives. He is blind as far as earthly matters are concerned but able to see the sun. Though his body is underdeveloped, his mind is healthy because of his spiritual food. He is somewhat annoyed when Red Cross Knight approaches since he must put aside his heavenly thoughts. Spenser's description of the state of Contemplation emphasizes several aspects of the contemplative life. The withdrawal from life is suggested by the hill, the ignoring of earthly pursuits is suggested by Contemplation's earthly blindness; and his directing his eyes to the sun suggests his watching the divine. His emaciated physical appearance is suggestive of his control of the sensual appetites and his reluctance to speak with the knight suggests a lack of pleasure in the human communication. When Contemplation learns that Fidelia has sent Red Cross Knight, he is willing to converse with Red Cross Knight since faith is the means by which one reaches true contemplation. See Red Cross Knight's ascent of the Mount of Contemplation in relationship to Odysseus' descent into the underworld to see the future and Aeneas' journey to the Elysian fields for the same purpose.

Canto XI

Red Cross Knight's spiritual power is steadily increasing but he must undergo continuous purification; he needs the strengthening of the well of life which restores the dead, washes away sinful crimes, and cures sickness. The geographical location of the well of life in the Garden of Eden identifies Una's kingdom as Eden and the kingdom as the place where the spiritual Jerusalem, the goal of Red Cross Knight's quest is situated. On the second day Red Cross Knight finds the tree of life, Christ himself and its fruit, the Holy Ghost. It is the original tree which stood in Paradise, lost with Adam's sin. Thus aided by Christ himself, Red Cross Knight slays the dragon. He is now ready for union with God. This passage with its Evocation of Eden can be used to prepare students for the study of Paradise Lost.

Canto XII Una comes to Red Cross Knight in a transfigured state, revealing herself to Red Cross Knight in her heavenly beauty. Before the ceremony, the powers of darkness make a final effort to claim Red Cross Knight, but Una herself defends him. Una's father lights a fire, a symbol for the consuming of the soul by God's love. The never-dying li light that is lit suggests the unending divine love. With his final victory against Satan, comes the happiness of permanent union for Red Cross Knight.

THE STYLE OF SECONDARY EPIC[1]

[The teacher should compare these remarks on the "secondary epic" with the remarks on the oral-aural style of the primary epic in the 7th grade "Making of Stories" unit and the 9th grade "Odyssey" u it. Students can profitably contrast the "oral" style of the Odyssey with the "black-and-white-printed-page" style of Paradise Lost by trying to imagine a poet making up Paradise Lost and reciting it as he makes it up.]

ESSAY BY MAYNARD MACK ON PARADISE LOST[2]

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[1] C. S. Lowis, A Preface to Paradise Lost. London: Oxford University Press, 1942.

[2] Mack, Maynard, Milton (Englewood Cliffs, N. J.: Prentice Hall Inc., 1961), pp. 14-25.

Charts:

Chart I. Epic and Christian Epic. The Epic Form: Its Segments:

The teacher should refer to these segments consistently since the playing of epic events off against their antecedents will help him interpret them and see the full resonance of each epic event; sometimes the events play off against previous events in an ironic pattern. For instance, Satan's journey from Hell in Paradise Lost is an ironic version of Odysseus' journey.

I. The Council of the Gods: The Plan of Events (Destiny, Providence).
  1. Odyssey: Council of the Gods: Athene wins her behest from Jove; that Odysseus be allowed to return.
  2. Aeneid: Council of the Gods: Venus wins her behest from Jove; that Aeneas be permitted to find a place for the Trojans.
  3. Knight's Tale: Venus wins her behest from Saturn; that Palamon be permitted Emelye.
  4. Paradise Lost: Christ wins his behest from God the Father; that Christ be permitted to redeem Mankind.

II. The Hero visits a series of fabulous loci which present temptations which obscure his sense of his destiny or revelations which clarify it.
  1. Odyssey: The Cicones, Lotus-Eaters, the giant Polyphemus, Aeolus, the Laestrygonians, the Sirens, Scylla, Charybydis, the oxen of the sun.
  2. Aeneid: the speaking tree, the isle of Delos, the Strophades and the Harpies, Charybidis, Polyphemus, the Giant.
  3. Faerie Queene: the speaking tree, Duessa, the House of Pride, Orgoglio and Despair, the House of Holiness, the Mountain of Contemplation.
  4. Paradise Lost: the gates of Sin and Death, the journey through Chaos, Chaos and Night, the Paradise of Fools, the Gate of the Sun, the Garden of Eden (upside-down journey, Satan is not the hero).

III. The narrator gives a History of times past: The Fall of the Old Order and the Subsequent Struggle:
  1. Odyssey: Odysseus tells of his journey at the feast of Alcinous and Arete.
  2. Aeneid: Aeneas tells of the fall of Troy and his journey at Dido's feast.
  3. Faerie Queene: Contemplation tells Red Cross Knight of his youth.
  4. Paradise Lost: Raphael at the feast given by Adam and Eve tells of the heavenly war and the fall of the Satanic "city".

IV. A major character makes a descent into hell: The Vision of Death and/or Evil.
  1. Odyssey: Odysseus, directed by Circe, goes to Hell to learn of Tiresias the way home to Ithaca.
  2. Aeneid: Aeneas, directed by the Sibyl, goes to Hell to learn his destiny and Rome's.
  3. Faerie Queene: Duessa goes to the underworld to heal Sans Joy.
  4. Paradise Lost: Satan is cast down and goes about on an exploration of Hell (I-II)

V. The Providence of the plot manifested most directly in a vision of the future, generally in the descent passage.
  1. Odyssey: Tiresias reveals the future to Odysseus.
  2. Aeneid: Aeneas guided by Anchises, from a hill in the Elysian fields, sees the future.
  3. Faerie Queene: Red Cross Knight on the Mount of Contemplation views his future destiny.
  4. Paradise Lost: Michael, on the Hill of Eden, sees a vision of mankind's future woe and redemption.

VI. The captivity in the arms of a woman: The Hero Kept from his Destiny.
  1. Odyssey: Odysseus in the arms of Calypso; Calypso's Cave.
  2. Aeneid: Aeneas in the arms of Dido; Dido's cave.
  3. Faerie Queene: Red Cross Knight in the toils of Error by her cave (original sin).
  [illegible]

4. *Paradise Lost*: Sin in the caves of Hell (a beautiful woman grown monstrous): Adam and Eve in the woods after their sin.

VII. The messenger of the Gods tells the hero to complete his Destiny.

1. *Odyssey*: Mercury tells Calypso to release Odysseus.
2. *Aeneid*: Mercury tells Aeneas to leave Dido and fulfill his Roman destiny.
3. *Knight's Tale*: Mercury tells Arcita to return to Troy.
4. *Paradise Lost*: Raphael tells Adam of the existence of evil and its possible hold upon man (Books V-VIII)

VIII. The group celebrates the death of a hero with grand ceremonial funeral and games.

1. *Iliad*: The death of Patroclus celebrated with funeral and tremendous games.
2. *Aeneid*: The death of Palinurus celebrated with funeral; the death of Anchises celebrated with tremendous games.
3. *Knight's Tale*: The death of Arcita celebrated with tremendoud ceremonial funeral.
4. *Paradise Lost*: The devils entertain themselves during Satan's absence. (Book II).

IX. The hero fights a great battle in three parts or movements: The Critical Battle which the Hero must Win to Fulfill his Destiny:

1. The cause of the battle: a woman: domestic felicity:
   A. *Iliad*: Menelaus and Paris fight for Helen.
   B. *Aeneid*: Turnus and Aeneas fight for Lavinia.
   C. *Knight's Tale*: Palamon and Arcita fight for Emelye.
   D. *Faerie Queene*; Red Cross knight and dragon fight over Una's patrimony.
   E. *Paradise Lost*: Christ and Satan fight, their fight in part refought in Adam and Eve and their domestic struggle.
2. The first movement of battle is usually an indecisive one:
   A. *Iliad*: the first day is an indecisive day with the Greeks slightly on top: the *aristeia* of Diomedes.
   B. *Aeneid*: The Rutulians and Latins decide to attack Aeneas' groups and Aeneas sees himself isolated and in need of the help of Evander and the Etruscans.
   C. *Knight's Tale*: The battle scenes in Theseus' tournament.
   D. *Faerie Queene*: Red Cross Knight rather outdone by dragon on the first day; bathes in well of life.
   E. *Paradise Lost*: The first day is a fairly indecisive day with the hosts of God slightly ahead; the *aristeia* of Michael.
3. The second movement of the battle sees the 'enemy' apparently ahead.
   A. *Iliad*: Hector leads the Trojans on to the Greek camps, attempts to burn their ships, battles at the wall of their camp and in their camp; *aristeia* of Turnus.
   B. *Aeneid*: Turnus leads the Latins on to the Trojan camps, attempts to burn their ships, battles at the wall of their camp and in their camp; *aresteia* of Turnus.
   C. *Faerie Queene*: Red Cross Knight driven back by death blows to the tree of life.
   D. *Paradise Lost*: Satan invents cannons and temporarliy drives back the host of heaven: the *aristeia* of Satan.
4. The third movement sees the entrance of the hero with his full powers and his defeat of the enemy hero in personal duel:
   A. *Iliad*: Achilles puts on his new armor and declares his return to battle to avenge Patroclus' death, meets Hector beneath walls of Troy and destroys him; the *aristeia* of Achilles
   B. *Aeneid*: Aeneas returns from Evander with new armor, and the death of Pallas (like the death of Patroclus) stirs Aeneas to battle and he eventually

defeats Turnus before the walls; the battle is over.

C. Faerie Queene: Red Cross Knight kills the dragon.

C. Paradise Lost: "God, on the third day, sends Messiah his son, for whom he had reserved the glory of that Victory. He, in the power of his Father, coming to the place and causing all his legions to stand still on either side, with his chariot and thunder driving into the midst of of his enemies, pursues them, unable to resist, towards the wall of Heaven; which opening, they leap down with horror into the place of punishment."

X. The hero is reunited with his beloved or his family and doing so brings history to a peaceful resolution:

1. Odyssey: Odysseus undoes the suitors and is reunited with Penelope.
2. Aeneid: Aeneas defeats Turnus and the way is prepared for his wedding to Lavinia: union of Trojans and Latins.
3. Knight's Tale: After the death of Arcita, Palamon marries Emelye.
4. Faerie Queene: After the death of the dragon, Red Cross Knight is betrothed to Una: union of Man and Truth.
5. Paradise Lost: The predicted redemption of mankind: Mary as second Eve is a "new Penelope".

Chart II. Parallel Scenes: Faerie Queene and Paradise Lost

The following chart may be useful to the teacher as she interprets the poems. She may wish to compare with her class figures and scenes from the two poems.

1. Error (FQ): Sin and Death
2. House of Pride; Pandemonium (cf. Carthage in Aeneid)
3. Lucifera's throne; Lucifer's throne.
4. The Seven Deadly Sins and the Games in the House of Pride; the spokesmen in Satan's council and the games in Hell.
5. Orgoglio as Giant: Satan as Giant (Polyphemus type)
6. Red Cross Knight's vision of the New Jerusalem: Milton's picture of the New Jerusalem in Book III; Michael's vision of the future redemption of mankind.
7. Eden as portrayed in Book 12, lost and recovered; Eden as portrayed in Books IV and IX, innocent and lost.
8. The Dark Wood of Error, the Woman and the Serpent (Book I, original sin); the temptation of Eve by the "woman-serpent", her temptation of Adam the escape into a dark wood.
9. Red Cross Knight's struggle as Christian human knight with the dragon; Christ' struggle with Satan (who becomes a serpent (Book X)) as Christian "divine knight," his struggle again in the crucifixion and resurrection.

Chart III: a. Historical Background: Spenser

As Chancer in the latter part of the fourteenth century brought narrative poetry to a "near perfection," so did Spenser at the end of the sixteenth. After the publication in 1579 of the pastoral Shepherd's Calendar, preferment came to Spenser in his appointment in Ireland as secretary to the deputy Lord Grey de Wilton. Here he bought the Manor of Kilcolman, where Sir Walter Raleigh visited him: when Spenser showed Raleigh the first three books of the Faerie Queene, Raleigh advised him to go to London to read them to Queene Elizabeth and to publish them. The three books met with immediate success but with small reward from the Queen in whose honor they were written. Soon after the publication of the first three books, Spenser published a volume of poems entitled Complaints in which he told of his journey to Lond after his return to Ireland. In 1596 Spenser returned to London for the publication of the second three books of the Faerie Queene. During his visit he wrote the "Hymn of Heavenly Love," the "Hymn of Heavenly Beauty," "Hymn in Honor of Love and Beauty," and the lovely short poem, "Prothalamion."

Three places left strong marks on his character and work, Cambridge, London, and Kilcolman. Cambridge taught him Aristotle, Plato (Platonist influence, Books III, IV, VI), the Greek and Latin poets, French and Italian literature. Cambridge made him a scholar and gave him the tinge of puritanism that appears in his works (Book I). Here also he became friends with Gabriel Harvey, an important scholar of classical literature who helped form his ideas about what poetry should be. At Cambridge, he met the literary theories of his time, one being that English verse should follow Latin rules of prosody. Here he probably wrote the Shepherd's Calendar, with its varied meters and clever diction suggesting antiquity and rusticity. During his London period, he may have grasped two political concepts later significant in his poetry: the importance of England's leadership of the Protestant cause in Europe (against Spain and Rome) and the importance of England's expansion beyond the seas. In his Kilcolman period, he saw the English and Irish in conflict, the Irish provoked to revolt by Philip of Spain and the Pope (Book V).

Soon after Spenser's return from London to Ireland, his castle was sacked and burned in an Irish insurrection against British rule. He fled with his family to London, where he died a few weeks later in 1599.

b. Historical Background: Milton

See Introduction to the text by Edward S. Le Comte, pp. vii-xxxii.

Chart IV: a. Spenser's Plan for the Faerie Queene

Spenser originally planned to write a poem of twenty-four books, each with twelve cantos, the first twelve to demonstrate qualities of perfect chivalry in twelve private moral virtues; the last twelve, political virtues after Arthur became king. Spenser wanted to show the character of an ideal knight in twelve books, each devoted to one of the twelve virtues. As he said in a letter to Sir Walter Raleigh, "The general end of all the book is to fashion a gentleman or noble person in virtuous and noble discipline." He was able to complete only six books andna part of the seventh, his completed section running to a poem of more than 20,000 lines. In Book I, the Red Cross Knight represents holiness; in Book II, Sir Guyon, Temperance; Book III, Britomarte, chastity; Book IV, Cambel and Triamond, friendship; Book V, Sir Artegall, justice; Book VI, Sir Calidore, courtesy. Spenser probably had in mind making his book turn on a series of quests, each of which would in some way replicate one of the labors of Hercules: thus, Book I suggests Hercules' struggle with Cacus and the Hydra (Orgoglio and the dragon); Book II suggests Hercules' struggle with Antaeus (Guyon's fight with Malegon); Book III, his venture with Busirus (the House of Busirane); Book IV, Hercules' battle for Hippolita's girdle (the Battle for Florimeli's girdle); Book V, the battle with Geryon (Sir Artegall's battle with Geryon); and Book VI, Hercules' capture of Cerberus (Calidore's taming of the Blatant Beast). He also, of course, had in mind imitating a variety of epic structures: an Aeneid-like structure in Book I, an Odyssey-like structure in II, an Aristo-like one in III and IV and so forth. The teacher of Faerie Queene, I ought to familiarize himself with the other five books, with the labors of Hercules, and with the epics written by Homer, Virgil and Aristo.

b. The Evolution of Milton's Paradise Lost

As early as 1628, in his "Vocation Exercise," Milton indicated that he aspired to create a work in English comparable to the works of Homer. In this poem and in "Elegy VI" (1629) and "Lycidas" (1637), he exhibits a glowing conviction that the epic form is greatly superior to the pastoral poetry which he has been writing. In "Mansus" (1639-1640), Milton discloses that he wishes to treat the story of Arthur in a national epic, and in "Epitaphium Damonis" (1640) he suggests that he has now tried such a composition. Apparently, Milton had in mind imitating Spenser in writing an epic on Arthur. Gradually, his plans for handling such a lengendary subject become more fully realized, but at the same time he grows increasingly dissatisfied with the possibilites of the Arthurian legend. This dissatisfaction is stated again in the "Reason of Church Government" (1642), in which he begins to desire a completely Christian hero.

In 1640-1642, in "The Cambridge Manuscript," Milton notes many possible subjects for dramas, outlining several of these in some details. The subject which is treated at the greatest length in this manuscript is that of the fall of man, the last of four versions of which is entitled "Adam Unparadised."

When and why Milton decided to drop his plan to write a drama and to treat the subject of the fall in the epic form have not bee decided, although the closing of the theaters in 1642 may have discouraged him from pursuing the dramatic form further. At any rate, Milton had evidently decided upon the epic treatment of Man's fall from grace by 1642, about which time he showed the opening lines to Edward Phillips.

Apparently Milton began work on *Paradise Lost* in earnest sometime between 1655 and 1657, although the commencement may have been a year earlier or later than this period. Again there is some uncertainty concerning the completion of the poem. It could have been finished as early as 1663, but was definitely completed by the autumn of 1665. The epic was first published in 1667, and over 1,300 copies had been sold by the spring of 1669. Though Milton abandoned his plans to write on Spenser's hero (Arthur), he did not entirely forget Spenser in writing *Paradise Lost*.*

Chart V: a. Chronology of Spenser's Works

1569	*Theatre of Voluptuous Worldlings* (Preparation for Book I)
1579	The Shepherd's Calendar - Pastoral (Preparation for epic career; like Virgil, *Bucolics* and Milton, *Lycidas*)
1590	*The Faerie Queene*, Books I, II, III - Epic (like Milton, *Paradise Lost*)
1596	*The Faerie Queene*, Books IV, V, VI - Epic (like Milton, *Paradise Lost*)
1591	*Complaints* (containing *Mother Hubbard's Tale*, etc.)
1595	*Amoretti* and "Epithalamion" (background for Book III)
1596	Four Hymns (background for Books III, IV, Mutabilitie cantoes)
1596	"Prothalamion" (Background for Book III)
1633	*View of Present State of Ireland* (Background for Book V)

b. Chronology of Milton's Works

1626	"An Quintum Novembris" (An epic narrative in Latin dealing with Satan's punishment of England)
1629	"Elegy VI" (Dedicates himself to life as an epic poet after voicing his impatience with the pastoral verse that he has been writing)
	"On the morning of Christ's Nativity" (Preparation of *Paradise Lost* in assuming Pagan deities to be fallen angels and in using allegorical characters)
1631	"L'Allegro" and "Il Penseroso" (Both, in their lightness and ease, contrast with Milton's later seriousness and severity)
1634	*Comus, A Maske* (Probably owes much to Spenser's Bower of Bliss in *Faerie Queene*, Book II; a moral allegory)

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*The information given above has been condensed from J. H. Hanford's *A Milton Handbook* (4th Edition), pp. 177-193.

1637 "Lycidas" (A pastoral elegy like the November eclogue of Spenser's Shepherd's Calendar)

1644 Areopagitica (Long prose argument against the licensing laws governing the press; makes use of the elements of classical oration, which are also employed in parts of Paradise Lost: in the speeches of Moloch, Belial, Mammon, and Beelzebub in Book II and in Satan's temptation speech in Book IX.)

1667 Paradise Lost (Owes much to Faerie Queene, classical mythology, and the Bible. Milton's initial praise of Eve as the ideal wife and of the marriage as ideal is analogous to Spenser's "Epithalamion" and "Prothalamion")

1671 Paradise Regained (Owes much to Mammon's temptation of Guyon in Faerie Queene Book II, for its treatment of Satan's temptation of Christ)

Sampson Agonistes ("A Dramatic Poem"; no obvious relationship with Spenser or Paradise Lost)[1]

Chart VI: Chart of the Allegory[2] Faerie Queene, I.

I. Characters

Red Cross Knight: the "wayfaring" Christian; St. Paul's Christian soldier
Una: unity, the unity of truth and the true church, charity
Duessa: duplicity, the Whore of Babylon, the doubleness of hypocrisy, heresy, cupidity
The Lamb: Christ as Lamb of God, his mystical presence with the church
Archimago: Archmagician; the temptations of hypocrisy and the "diabolical" temptations
Lucifera and her troop: pride and the seven deadly sins; vainglory.
Orgoglio: presumption, sin against the Holy Ghost
Despaire: sin against the Holy Ghost, despair
Fidessa, Charissa, Speranza: Faith, Hope, Charity, the virtues infused from Heaven (Coelia)
The Dragon: Satan
Sansfoy: Without faith
Sansloy: Without love
Sansjoy: Without joy
Corceca: Blind Devotion
The Lion: Christ or the throne of England
Dwarf: Prudence
Fraelissa: Weak nature
Fradubio: Brother Doubt, one who hesitates between the true and the false, or between the old faith and the new
Abessa: Superstition

II. Places

The dark wood: temptation
The cave of Error: original sin
The two temptations of Archimago's house: wrath and lust (the concupiscible and irascible appetites)
The House of Lucifera: Pride and its attendant sins
Orgoglio's house: Presumption, the tendency to think that one does not need grace
Cave of Despaire: despair, the tendency to think that one is beyond grace

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[1] Gathered in part from J. H. Hanford's A Milton Handbook (4th Edition)

[2] This list is constructed from information given in Virgil Whitaker's "Theological Structure of the Faerie Queene, Book I," That Soueraine Light, pp. 71-84.

House of Holiness: Penance and purification
Mountain of Contemplation: mystical illumination
The Conquest of the Dragon outside Eden and the Betrothal to Una: the final conquest of evil and the union in this world with God and the true church

This chart is given to help the teacher; the clues in the student packet should allow students to construct a roughly parallel chart without the teacher's assistance (cf. student packet, directions for notebook work)

Composition Subjects:

I. Subjects for Short or Middle Length Compositions - a. Faerie Queene

1. Develop a descriptive paragraph about any one of the seven deadly sins. Strive to include as many specific images as you can. In planning your paragraph think of modern details that are associated with each sin.
2. How could these titles be appropriate for Book I: "Mount Sinai and the Mount of Olives"; "Una and the Veil"; "The Tree and the Living Well"; "Paradise Lost (Error) and Paradise Regained (Eden)"? Discuss the symbolism around which the rest of the poem clusters. Use the following organization: introduction, statement of case, proof, conclusion.
3. Watch for passages that might fall under each of the following stylistic categories: moralizing or proverbial; satirical; pastoral; epic. Make a collection of these passages, organize them into categories and write a close analysis of the way in which Spenser uses each kind of style: where and why.

   Examples:
   a. Moralizing or proverbial
      The Danger hid, the place unknowne and wilde,
      Breedes dreadfull doubts: Oft fire is without smoke,
      And perill without show.

      Little sweet
      Oft tempered is with muchell smart.
      cf. VIII, 1, 1-4; IX, 43, 8-9; X, I, 8-9; X, 10, 3-8.
   b. Satirical
      And in his hand his portesses still he bare,
      That much was worne, but therein little red.
      cf. IV, 19, 1-2; III, 13, 8-9; III, 14, 1-5
   c. Pastoral
      A little lowly hermitage it was,
      Down in a dale, hard by a forest's side.
      cf. I, 23, 1-5; VII, 3, 1-5
   d. Epic
      Helpe then, O holy virgin chiefe of nine,
      Thy weaker novice to performe thy will.
      cf. III, i, 1-2; III, i, 1-4
4. Watch for Spenser's use of symbolic parallelism or contrasts; for example, Una opposed to Duessa; the false holiness of the Hermit Archimago as opposed to the true holiness of the Hermit Contemplation. Can you find examples of other such parallels? After cataloguing all the examples which you can find, organize them into groups and write an essay concerning Spenser's use of symbolic parallelism and contrast.

Subjects for Short or Middle Length Compositions - b. Paradise Lost

1. Discuss the role of one of the minor characters in Paradise Lost. For example, what does Beelzebub contribute to the whole effect of the poem? Other minor characters who could be similarly treated are Moloch, Belial, Mammon, Abdiel, Raphael, Michael, Sin, Death, Chaos, and Night.
2. Discuss the function of Book IV (or of any other single book) in the overall development of Paradise Lost. That is to say, what precisely does this book contribute to the total treatment of the theme?
3. Choose any typical, ten-to-twenty-line passage in the poem and discuss in detail the imagery contained within it. Some suitable passages would be: Book I, ll. 50-69; Book II, 587-603; Book III, 560-573; Book IV, 246-263; Book V, 266-277; Book VI, 853-866; Book IX, 631-645; Book X, 272-281; Book XI, 126-139; Book XII, 625-640. A great many other, similar passages would do as well.
4. Write a parody of Milton's "grand style" as this is shown in one of his most vivid scenes.
5. Analyze and evaluate Milton's use of metaphor and allusion in describing the construction of the bridge between Hell and the world in Book X, lines 282-324.

II. Subjects for Extended Compositions
 a. Spenser:

In writing compositions concerning these questions, students must make a close examination of the text of the Faerie Queene. They should probably be given these assignments when they are part way into the Faerie Queene but not so far into it as to be unable to make notes toward their major composition topic as they read. Teachers may wish to have students write their essays using the forms offered as models in the Rhetoric of the Whole Composition unit.

1. Many of the traditional romances have as their theme, "Brave knight saves fair lady in distress." Study the Percivale section of Malory's Morte d'Arthur as an example. Then discuss how the Faerie Queene does or does not follow the standard plot of the romance.
2. Read "Sir Gawain and the Green Knight." Then answer this question: How does the Duessa plot of the Faerie Queene contrast and compare with the central temptations with which Sir Gawain is faced in "Sir Gawain and the Green Knight"?
3. Read the novel Shane. Then contrast and compare the moral allegory in it with the moral allegory of Book I of the Faerie Queene.
4. Imagine that Red Cross is acting in Don Quixote's kind of world. What kinds of things would Red Cross have to do? What kinds of battles would he have to fight? Would he have the same Christian virtues? How would he be ridiculous outside of Fairyland?
5. Compare and contrast Red Cross Knight's battle with the Saracens and Roland's battle with the Saracens in the Song of Roland. The virtues of wisdom and fortitude are emphasized in the Song of Roland, but the virtue of holiness in the Faerie Queene. What do the Saracens stand for in each book? What is the meaning of the battle which each fights? How are Roland and Oliver fighting for Christian civilization in a way Red Cross is not? How is he fighting a personal battle?
6. Give a close analysis to the dramatic structure of the fight with the dragon in Beowulf and in the Faerie Queene. How do the poets produce the excitement in each poem? Which battle has more excitement? What is the meaning in each battle? Is the dragon in Beowulf the same symbolic dragon as the dragon in Faerie Queene?

7. Discuss the symbols for sin and regeneration in Hawthorne's Scarlet Letter and in the Faerie Queene. How are sin and regeneration symbolized in the two books? How does each author conceive of what constitutes sin in his world? How does regeneration take place?
8. Compare the journey to the woods, taken by Goodman Brown in Hawthorne's story, "Young Goodman Brown," with Red Cross's journey into the dark woods. Why did Goodman Brown go to the woods? Why did Red Cross? What does the light symbolize in each case? What experiences did each man have in the dark woods? What were the results of their visits to the woods? What did each gain or lose afterwards?

b. Milton

1. Discuss the symbolism of the sun in Paradise Lost, attempting at the same time to evaluate its effectiveness as a device in the poem. The student will probably need the help of a Milton concordance here. He may be able to make useful comparisons between Milton's "sun-symbolism" and Spenser's. This assignment should be given early so that the student can take notes throughout his reading.
2. Milton at one point in his life had considered treating Man's fall from grace in the form of a play. Consider what the differences would be if Paradise Lost were a five-act drama rather than the twelve-book epic poem that it is, and discuss the advantages gained by treating the theme in the epic form rather than in the dramatic. Discuss in detail what advantages and disadvantages over the written page a stage would give Milton. Discuss what important parts of the work the tragic form would require that Milton leave out (parts the epic form allows the poet to develop fully).
3. Evidently Milton considered that the presence of free will in Man had to be established beyond question before Paradise Lost could hope to "justify the ways of God to men." Discuss how Milton endeavors to establish that man is free: (a) in the speeches of God and the angels; (b) in his picture of man's behavior before and during the fall. How does Milton "get around" the idea that God's foreknowledge of Adam's sin made Adam "bound to sin." How does Adam's freedom resemble and/or differ from Satan's at the time of his fall. Analyze the relevant scenes in detail. Discuss the importance of Man's being a free agent to the whole theme of justifying God's ways to man.
4. Discuss the process by which Satan corrupts man: his procedures. Analyze in detail each scene in which suggestions that Eve will be corrupted appear? in which suggestions that Adam will be corrupted are made? What is the symbolism implicit in Eve's looking at herself in the pool? What is the significance of her dream? What faculties and frailties is Satan playing on here? What faculties and frailties in his dance as a serpent? What part do imagination, passion, and reason play in Eve's corruption? Go through the same steps in analyzing Adam's fall (The corruption of Red Cross Knight may furnish interesting parallels and contrasts). How does the destruction of domestic bliss in Paradise Lost parallel or contrast with what happens to the central household (or pair) in most previous epics?

III. Subjects for Research or Reports

a. Spenser

1. The court mask of the 16th century was dramatic entertainment which became sumptuous with its magnificent costuming, staging, and music. Investigate the subject of the court mask and then discuss the portions of the Faerie Queene that would be appropriate for production as a court mask.
2. In the dumb-shows of the 16th and 17th centuries actors expressed their feelings by means of regulated looks and gestures without recourse to words. Dumb-shows were often used as preambles to plays. We find an example of the

dumb-show in *Hamlet*. Do some research on the dumb-show, then find stanzas of the *Faerie Queene* that would lend themselves well to this kind of production.

3. Read the opening passages of Dante's *Divine Comedy* to find Dante's references to the dark woods. Then try to show the symbolic use of the dark woods in both *Divine Comedy* and in *Faerie Queene*.
4. What analogy can you find between Red Cross Knight's battle with the dragon and the warfare in heaven in Milton's *Paradise Lost*?
5. Describe all of the analogies which you can find between Orgoglio and Satan (size, temperament, etc.) and between Red Cross and Arthur's defeat of Orgoglio and Christ's defeat of Satan in *Paradise Lost*.
6. Explore the fable in other works of Spenser or in Chaucer's "Nun's. Priest's Tale." Spenser's "Mother Hubbard's Tale" is a fable, and the *Shepherd's Calendar* contains fables. Students may need some help with late medieval/early Renaissance common fable symbolism: ape, fallen man, lost the image of God; fox, devil or fallen cleric; rooster, preacher; widow, the church; lamb, innocent member of church; lion, king. The three classes of people whom the ape and fox meet before they come to court are the three "estates": commoners, soldiers (or knights), and preachers (or clerics). The cock, rooster, fox triad in the Nun's Priest's Tale is a picture by the Nun's Priest of the relationship between a priest, a lady (Madame Pertelote *in potentia*?), and the devil as a fallen cleric. Spenser's fable of the fox and the lamb in the *Shepherd's Calendar* works in the same way. *Mother Hubbard's Tale* shows an "ape" and a "fox" perverting all three levels of society and the court.

b. Milton

1. In the opening lines of Book VIII, Adam asks Raphael to explain the motions of the stars and the position of the earth in the universe. Raphael tells him that such mysteries are beyond the concern of Man: "Solicit not thy thoughts with matters hid: / Leave them to God above." Despite this advice, there is a keen sense of an awareness of science throughout *Paradise Lost*. Investigate the nature of science in Milton's day, and attempt to establish to what extent it is reflected in *Paradise Lost*. What definite conclusions can be drawn finally concerning Milton's attitude toward science?
2. Read *Paradise Regained* and consider its total relationship to *Paradise Lost*. Several questions regarding a comparison of the two suggest themselves and should be answered in any paper or report dealing with this suggested problem: Is *Paradise Regained* necessary to complete Milton's intention to "justify the ways of God to men"? Would *Paradise Lost* be a more successful *epic* if the treatment of Christ in the later work had been incorporated into the final books of the earlier work? Is *Paradise Regained* merely a sequel to *Paradise Lost*? How much merit does it have in its own right as an artistic work? How similar are the Satans in the two works? In what ways is Christ different from the Son? Does the style of each of the works differ significantly from that of the other?
3. In *Paradise Lost*, Milton appears to believe that virtue is better left untried, that Eve is wrong to expose herself and her innocence to the trial of Satan's temptation. In *Areopagitica*, however, Milton claims that untried virtue is worthless, that unless one exposes one's goodness to possible corruption, one's goodness is merely a passive condition. By investigating the context in which this latter point is made in *Areopagitica* and then comparing that context with *Paradise Lost*, attempt to resolve this apparent inconsistency in Milton's thinking.
4. Investigate the common seventeenth-century attitude toward the proper role for women, and then evaluate Milton's attitude as it is shown in his treatment of Eve in *Paradise Lost*. Does his attitude reflect the general feelings of his time?

5. To what extent is Paradise Lost similar to Book II of Spenser's The Faerie Queene ? What parallels can be drawn between the two works? What are the significant differences?

or

Compare the pastoral elements in Milton's description of the Garden of Eden with similar elements in Spenser's The Shepherd's Calendar.

or

Investigate the similarity of imagery in Milton's description of Pandemonium and Spenser's treatment of the Palace of Lucifera.

or

To what extent do both Paradise Lost and Book I of The Faerie Queene resemble the medieval morality play Everyman? What elements of allegory do all three have in common?

or

What epic features can you find that are common to all of the epics that you now know: The Odyssey, Beowulf, The Song of Roland, The Faerie Queene, and Paradise Lost? Discuss these conventions as they occur in each epic.

or

Carry out a careful comparison of the Christian epics with Beowulf and The Odyssey, noting the features in both of the former epics that are absent in the latter. While carrying out this comparison, look for any evidence that may suggest that Beowulf, too, has Christian elements superimposed on its essentially pagan core.

6. By comparing Milton's descriptions of Heaven and Hell with the biblical accounts of the same, establish the extent of the non-biblical elements in Paradise Lost.

IV. Language Study: Milton and Spenser: The suggestions below may serve as the basis for compositions or reports, probably preferably compositions.

a. Language Study, Spenser's Faerie Queene, I.

Students should be encouraged to pursue some particular language study from close examination of the text of the Faerie Queene. Here are suggested some changes in our language since the time of Spenser that can serve as the basis for further language investigation. Students should go through the text collecting examples and then attempt some classification of these examples, finally arriving inductively at some possible generalizations.

Changes in pronunciation

Some such changes can be deduced from the rhyme pattern. For example, in Canto 1, stanza 3, bond and lond rime as do gave, have, and crave; in Canto 3, stanza 5, wood and blood rhyme, whereas in stanza 8, wood rimes with stood, mood, and brood. Students should line up all o rimes, a rimes, i rimes, etc., classifying them under pairs as vowels that appear to have shifted. After gathering all possible rhymes where shifts have occurred, students should try to explain inductively the possible shifts of vowel sounds.

Other changes in pronunciation can be detected from the metrical pattern. Students can discover whether the genitive ending es is sounded by nothing what happens to the metrics of a line if the es is not pronounced. For example, in the line "On all his waies through this wide worldes wave," (X, 34, 8) is the es on worldes pronounced as a separate syllable? In the line, "And the Sans foyes dead dowry you endew," (IV, 51, 5) is the genitive ending pronounced as a separate syllable? Students should test the noun plural es ending in the same manner. (cloudes, XI, 54, 2; woundes, V, 17, 4; bardes, V, 3, 6; armes and lawes, V, 4, 9) The ed ending indicating past tense in verbs is another instance. Is the *ed* pronounced as a separate syllable in these lines: "And sould have back *retyred* to her cave," (V, 21, 6) and "An hidden rocke *escaped* hath unwares." (VI, 1, 2)? In these pronunciation changes the student can note the syllabic changes resulting from pronouncing double syllables as single. What rules, if any, underlie the changes?

Changes in meaning

By context students can frequently identify words which have changed in meaning; for example, the word *silly* ("silly old man," I, 30, 6) meant simple or ignorant in Spenser's time; *fond* as used in the line, "And fond, that joyest in the woe thou hast," (IX, 39, 7) meant foolish; Spenser uses *lever* as the comparative form of *lief*, "rather." (IX, 32, 9)

After gathering words with possible meaning changes, students should try to determine whether the change is in a single context or in a number of contexts; students should form a hypothesis about the changes and then test the hypothesis in varied contexts to find how many of the contexts carry out the hypothetical meaning. A concordance would, of course, be useful in this study.

Changes in spelling

This is a project that could be assigned to a slower student, for such changes are readily evident. The final *e* appears on many nouns: *lampe*, *plaine*, *helpe*. The double letters in *sonne*, *witt*, *evill*, etc. form another possible class. A third class comprises words ending in *ie* in Spenser's *Faerie Queene* which today are spelled with *y*: *easie*, *busie*, *companie*. The students should be encouraged to find examples which indicate the unsettled nature of spelling in Spenser's time: *round* (I, 18, 2) but *arownd* (I, 18, 5). Also the student should watch for eye rhymes, words that are spelled similarly for the sake of eye as well as ear rhyme (*eyne*, *fyne*, Iv, 21, 4, 5). After gathering a great number of words spelled differently in the Renaissance, the student should group them in categories and form some general rules about possible spelling changes. For example, on what parts of speech do the final *e's* occur? Were they pronounced? Were they considered inflections? Where are inconsistencies in spelling found? Are the changes in the direction of uniformity or simplification?

Use of the double negative

A valuable study can be made if students collect statements from contemporary traditional grammarians citing that the double negative makes a positive. Then the students should analyze each use of the double negatives in the *Faerie Queene* to determine whether the double negative states a positive or whether it is used for emphasis. Examples: "Ne can no man" and "Ne can no lenger fight." (I, 22, 3)

Transposed sentence order

This matter cannot, of course, be handled in an arbitrary fashion, since some transposed order appears as a poetic device, but a study of transposed sentence order is an excellent device for helping students learn to read poetry; this is a language study that even the slow student can make. He can collect examples and rewrite them in their normal order, determining what logic governs transposition, what words are readily mobile, such as adverbs, and what purpose fostered the transposed order, rhyme, prosody, emphasis, etc.

Use of second person pronouns

This is another project that could be handled by a less able student. He should collect examples of the use of *thou*, *thy*, *thee*, *thine*, and *ye*, *you*, *your*, yours, classify them, and arrive at some conclusion about their use. For instance, are there places where ye or you is used as a term of respect, rather than as a matter of plural number? Is thou or thee used in addressing inferiors or in affectionate, intimate relations? Is a consistent distinction made between thou and ye as nominative case forms and thee and you as objective?

Use of relative pronouns

Students should investigate contemporary traditional grammar books for their explanations of the use of the relative pronouns who, whom, that, and which. Then after collecting many instances of the use of these relative pronouns in the Faerie Queene they should determine whether the same distinctions were made in Spenser's time as are made today. Does whom show the objective case in Spenser's writing? Does Spenser make a distinction between who and that? Is one used more commonly than the other?

Use of adverbs

Students should list adverbs found in the Faerie Queene, then form some conclusions by asking themselves, "Do adverbs have the ly ending regularly in Spenser?" "Are adjectives and adverbs interchangeable in Spenser?" Refer to the lines "Hunting full greedy after salvage blood," (III, 5) but "With gaping mouth at her ran greedily," (III, 7) and "A ramping lyon rushed suddainly," (III, 2) but "suddaine catching hold," (III, 12). Are there instances where the ly which would normally appear in modern English is omitted in Spenser's writing?

Phrases: the verb, the noun, the preposition

Students making this study should collect a number of verbs, nouns, and prepositions from the Faerie Queene; these should be grouped and examined before students arrive at some conclusions. For example, verb phrases like the following are common today: was about to be going, had been coming, will have been called. Are such verb phrases common in Spenser? Noun phrases like "a very great many beautiful girls" are common in our modern language; are similar noun phrases found in Spenser? Compound prepositions like "in relation to," "in spite of," in connection with" appear today. Are such compound prepositions found in the Faerie Queene? Is there any common feature in all the phrasal patterns?

Genitive case

An interesting study can be made related to the use of the possessive case. The student should gather examples of the use of the apostrophe to determine whether the apostrophe indicated possession in the Renaissance. (T', th', aveng'd, lov'd, etc.) He should note the use of the noun and his to show possession: "Man of God his arms," and "Sansfoy his shield." Also he should include examples such as princes wrath (XII, 36, 6) loves band (XII, 40, 5) worldes wealth (IX, 31, 4) Saveours Testament (IX, 19, 7). After collecting specific instances of the use of the apostrphe and the use of the possessive, the student should classify them, trying to arrive at some generalizations.

Changes in morphology

For a study of morphological change, the teacher may wish to give students a few examples of morphological change to get them started on a language study. After students have made a study of morphological changes, they should try to draw some conclusions about them. Are the changes, for example, ordinarily in the direction of simplification or standardization of the language? Are the changes a result of analogy? Has modern English tended toward fewer or more inflections?

1. Past participle form of verbs
   Frequently Spenser supplies y as a prefix to form the past participle; thus in Canto I, 1, 2, appears ycladd, and in I, 2, 9, appears ydrad.
2. Plural forms of nouns
   Students should collect instances of varied noun plural forms, such as eyne or eyen for eyes; foen for foes.
3. Use of the en ending on verbs
   Spenser uses the en inflection for some past participles and for some infinitives as well as for the plural form for both the present and past tenses. Examples of the en used as a past participle are found in the following: "And what unknowen nation" (X, 56, 9) "Had riven many a brest," (VII, 37, 4) and "Through riven clouds," (VIII, 9, 5). Example of the en ending as an infinitive: "High on an hill, his flocks to vewen wide." (I, 23, 3) Examples of the en as a plural ending: "They binden up," (V, 29, 7) and "great virtues weren told." (VIII, 3, 8)
4. Strong verbs that have become weak
   Students will find examples of verb poast tense forms that have altered in the direction of simplification: durst for dared, clomb for climbed, lept for leaped, etc.
5. Use of the eth ending on verbs
   After collecting numerous examples of this form (brusheth, groneth, creepeth) students should try to classify the ending. (It is a regular inflectional ending indicating third person singular present tense.)

Language and Rhetoric Study - Milton's Paradise Lost

One of the great opportunities which presents itself when twelfth-graders study Paradise Lost is that of an exposure to the beauty and the potential of the English language. Without thoughtful consideration of the elements which comprise Milton's "grand" style and "lofty" rhetoric, however, the student will not develop a real appreciation of and may even become seriously alienated by the language encountered. For these reasons, the following suggested exercises are presented here. They are in no sense meant to be exhaustive, but rather are examples of the types of exercises which the teacher can arrange and present to the student. For instance, the rhetorical features of the passage from the poem are examined below, but there are countless other passages with which the same things can be done.

Milton's music: Again and again Milton employs alliteration, assonance, and onomatopoeia, in addition to the iambics of the line to achieve a sort of "organ tone." Passages like the following could be analyzed by the students in order to observe how the presence of long vowels and liquid consonants results in a sense of peace and harmony:

> Groves whose rich trees wept odorous gums and balm;
> Others whose fruit, burnished with golden rind
> Hung amiable, (Book IV, 11. 248-250)
>
> or
>
> . . . murmuring waters fall
> Down the slope hills, dispersed, or in a lake,
> That to the fringed bank with myrtle crowned
> Her crystal mirror holds, unite their streams.

Contrast the serenity of these passages with the sharp sounds and the confusion, achieved through the use of short vowels and plosive consonants, in the following lines:

> . . . soon obscured with smoke, all Heaven appeared,
> From those deep-throated engines belched, whose roar
> Embowelled with outrageous noise the air,
> And all her entrails tore, disgorging foul
> Their devilish glut, chained thunderbolts and hail
> Of iron globes (Book VI, ll. 585-590)

At times Milton uses short vowels, harsh consonants, *and* monosyllabic words to evoke another atmosphere, here one of sterility, coldness, and discomfort:

> Beyond this flood a frozen continent
> Lies dark and wild, beat with perpetual storms
> Of whirlwind and dire hail, which on firm land
> Thaws not, but gathers heap, and ruin seems
> Of ancient pile; all else deep snow and ice, (Book II, ll. 587-591)

In contrasting of the individual sound units in two passages which have entirely different tones the student should learn to see how much the total effect of a passage may depend upon a skillful use of such sounds.

Milton's syntax. Again, the best way to make the student aware of Milton's uncommon syntax and its purpose is to analyze a number of passages closely. The last four lines of the poem, for instance, furnish an interesting passage for analysis. The first clause is straightforward and entirely normal in its word order as is the second half of the compound, "and Providence their guide," although the verb in this latter is understood to be "was." But the phrase "where to choose / Their place of rest" appears awkward and dangling because we do not perceive immediately that "where" is used in the sense of "in which" and refers back to world.

In the last two lines, we have a normal, noun-first beginning, but we are immediately interrupted by two adverbial phrases, and we must read past still a third, "through Eden," before we reach the predicate and are able to sort things out. These last two lines are the most typical of Milton's syntax in general, and they illustrate on a small scale what he often does to a much greater extent: namely, shift forward various adjectival and adverbial modifiers and delay the completion of the verb-phrase to the very end. In this manner, he is able to crowd all sorts of images and supporting materials into our minds and to suspend them there, awaiting the completion of the sentence's entire meaning. We are not permitted to catch the gist of a thought and then to disregard the various supporting and qualifying elements which put so much "meat" on the sentence's skeleton. We must first digest the meat before Milton allows us to reach the bone of the sentence and the thought. At times, Milton's handling of the syntax as though English had a strong inflectional system which would help to identify the various form classes results in ambiguity and confusion, but many times the ambiguity is desirable since it carries with it a great amount of suggestion, and further the greater formality of the sentence structure lends the poem the sense of loftiness which Milton wished to achieve. We must remember that Milton realized that his poem would be read in private and not recited in public, and many of his devices, including his syntax, are designed to affect a tone and a style which would approximate the effect possible in an oral recitation.

Coming back to the last two lines of the poem, we can observe that the kernel of the thought is "they . . . took their . . . way," or they departed, and this is certainly appropriate to the ending of a poem about the loss of Paradise. However, the thought itself is barren and unexciting; it fails to capture the feeling of loneliness and undecision which Adam and Even would naturally feel at this point. With the phrases "hand in hand" and "wandering steps and slow," phrases which are emphasized by their irregular position, we catch the essential tragedy of their case. The whole intention of the last four lines is to emphasize the vastness of the unknown before them--"the world was all before them"--and their own smallness, isolation, and indecision. Even within the phrase "with wandering steps and slow," we have an irregularity in the end-shifted "slow." Milton has not made this shift for metrical reasons for the meter would be the same in "with wandering and slow steps." It is immediately apparent that what he achieves is a great deal of emphasis on the modifier "slow," both through its odd placement and the heavy stress on the final syllable. It is not the steps which he wishes to emphasize, for the kernel of the thought, the "fact" of the sentence, gives us this information. He is, rather, extremely interested in evoking a sense of their hesitancy and doubt as they enter the vast unknown. Hence, the word "slow" is emphasized, and along with "wandering" and "solitary" establishes the emotional context for the "fact" of the sentence.

The teacher should choose similar passages from the poem and, through a general class discussion and perhaps short compositions, clarify the purpose of the odd syntax in much the same manner this essay has. Such a discussion will not only help the student to understand Milton's meaning more clearly but also heighten his appreciation of Milton's efforts as an artist.

Milton's use of metaphor. The broad term "metaphor" here subsumes all the figurative devices used in Paradise Lost, including similes, implicit comparisons, and allusions. Examples of each of these should be found by the student and then selected ones should be examined by the whole class in order to discover their nature, their purpose, and their effect. Several key figures have been indicated in the student's reading guide questions, but the poem contains many others which should at least be noted as the poem is read.

In describing the allegorical Death, Milton describes the monster's gluttonous appetite for human "flesh":

> As when a flock
> Of ravenous fowl, though many a league remote,
> Against the day of Battle to a field
> Where armies be encamped come flying, lured
> With scent of living carcases designed
> For death the following day in bloody fight:
> So scented the grim Feature and upturned
> His nostrel wide into the murky air,
> Sagacious of his quarry from so far. (Book X, ll. 273-281)

In this, certainly one of the most horrifying passages in literature, Milton is able, once he has made his simple equation between Death and a vulture, to bring all of the analogous features of the bird into our emotional picture of Death. Also, the expanded context offered by the simile allows Milton to introduce a large number of terms which are highly connotative: "ravenous, lured, carcases, death, and bloody." The effect of the whole passage is nightmarish, and the greater part of this effect is made possible through the convention of the simile.

The allusions used by Milton operate in much the same manner as the similes, but they enrich the passage in which they occur with little or no development within themselves. The purpose of the allusion is to spur the reader's imagination and to have his mind, through memory, enrich the emotional context within the poem. The allusions must be understood, must through a simple reference awaken the associations which the mind has once established with a certain person, place, or event, to be successful. It does us no good to compare our son to Huck Finn, our daughter to Shirley Temple, our wife to Helen of Troy, or our husband to Richard Cory, unless we know who these people, whether real or fictional, are and what they are like. Similarly, when the frozen region of Hell is compared to that "Serbonian bog / Betwixt Damiata and Monut Casius old," we are able to appreciate the treacherous nature of this icy Hell more fully if we know of the nature of the "Serbonian bog" from our reading. But as he does so often, Milton gives us some hint concerning the thing alluded to, in case it should be unfamiliar to us. We are told that it is a place "where armies whole have sunk." The more of this "explanatory" material that we are given, of course, the more like a simile the allusion becomes.

Usually, students enjoy looking up the referents of allusions, but the whole context in which the allusion occurs should be reread after the allusion is understood. One of the questions which should be anticipated by the teacher is that of why Milton chose such unfamiliar people, places, and events to refer to. The answer is, of course, that these things were not unfamiliar to Milton's seventeenth-century audience, which was a great deal better-read than we are today. The teacher, however, should not make too much of the fact that people are relatively unread today. He need not say that it behooves the student to get busy and read all that is necessary to responds to Milton's allusions immediately. The real greatness of *Paradise Lost* lies in its ability to move us today *despite* the fact that we miss the significance of many of the allusions.

Other devices used by Milton. Two other devices used by Milton in *Paradise Lost* are the epithet, an epic convention, and the play on words. Since the poem abounds in examples of both of these, and since, in their way, they contribute a good deal to our enjoyment and appreciation of the poem, they should be investigated and discussed by the class.

Epithets are used by Milton not only as an aid in *his* characterization of the poem's actors, but also as a constant clue to the attitude of the characters toward one another. God, for instance, is seen by the poet as "the great Creator" (Book III, l. 167) and by Adam, before his fall, as "our Nourisher" (Book V, l. 398). But He becomes such things as "our Conqueror" to Beelzebub (Book I, l. 143), the "angry Victor" (Book I, l. 169) and "our Enemy" (Book I, l. 188) to Satan, and "the Torturer" to Moloch (Book II, l. 64).

The teacher should encourage the student to keep a chart having at least five columns with the headings "Satan," "God," "the Son," "Adam," and "Eve," under which headings the epithets referring to each of these characters should be written along with the book and line reference and the speaker's home.

Examples of Milton's puns should be examined by the class to insure that the pun is fully understood and to attempt to understand Milton's purpose for using such a play on words. Rarely, if ever, does Milton pun only to show his skill in the use of words. Almost always, the ambiguity arising from the pun affects the reader in the same way as does the unusual syntax; that is, the pun demands and holds the reader's attention while a significant point is being made. Fortunately, the footnotes within the text draw attention to the more important puns, but the teacher will no doubt need to discuss the various possible meanings with the class. See, for example, "edge" (Book I, l. 276), "infantry" (Book I, l. 575), "puny" (Book II, l. 367), "concord" (Book III, l. 371), "limitary" (Book IV, l. 971), etc. Since many of Milton's puns result from his use of an older, perhaps obsolete meaning of a word or his use of the meaning of the root in the original language, along with its possible seventeenth-century meanings, attention to the puns should provide the student with excellent opportunities for work with dictionary entries.

Milton's rhetoric. In the poet's invocations and in many of the speeches of the characters in Paradise Lost, a rather formal and conscious rhetoric is employed. Someone once remarked, after reading the various arguments concerning the best form of vengence against God delivered in Book II, that each fallen angel seems to have the best possible and most reasonable plan, yet each plan is different. A good deal of the persuasion of each of these speeches results from the effective rhetoric employed in the statement of the argument.

When one considers the rhetoric contained in a particular passage, one must immediately be aware that two basic things are involved: the speaker, or the "user" of the rhetoric, and the listener or the "responder." Now the speaker always has a purpose in speaking, whether it is to inform or to persuade, and the listener, if he chooses to listen at all, must respond in some way, whether positively, negatively, or neutrally. This relationship between the speaker and the listener, between the speaker's purpose and the listener's response, constitutes the "context" within which the rhetoric functions.

In Paradise Lost, the "context" of the rhetoric changes on numerous occasions. Within the poem, we have at various times Milton (speaker) addressing the Muse (listener), or Moloch (speaker) addressing his fellows in Hell (listener), or God (speaker) addressing the Son or the Angels (listener), or Satan (speaker) addressing Eve (listener), or Raphael (speaker) addressing Adam (listener), and so on. The central "context" within Paradise Lost involves, of course, Satan and Eve, Satan's purpose and Eve's response. Between each of these "contexts" we note a difference in purposes and responses. And further, there is a larger "context" involved in Paradise Lost, that of Milton (speaker) and us, the readers (listener).

Once we are aware of the situations, or "contexts" in which the rhetoric functions, we can analyze the elements of the rhetoric more successfully. Let us examine one particular speech, by Mammon, and discuss the rhetoric used therein, realizing that the same method will be used by the teacher in examining some of the other contexts with the class.

When read carefully, Mammon's argument in Book II, ll. 228-283, impresses one by its glibness and apparent logic, as do all of the arguments in this section. It is difficult at first to realize that what Mammon is advocating is merely the exploitation of Hell's resources, for his vigorous language suggests something much more active.

Mammon's speech is excellently organized, and much of its persuasion is achieved because it is so clear and well-ordered. To achieve this sense of order, the argument makes use of several of the divisions of the classical oration. These elements, in their entirety, are (1) the introduction (variously called the Proem or Exordium), (2) the statement of the case (the Diegesis or *Narratio*), (3) the statement of the main subdivisions of the case (the *Divisio* or *Partitio*, (4) the argument (*Agon*) which is subdivided into (a) the proof (*Probatio*) and (b) the refutation of possible challenges (*Lysis*), (5) a digression (*Parekbasis*), and finally (6) the recapitulation (*Peroratio*) and conclusion (the *Epilogos*). Not all of these divisions are always used, the number employed depending a great deal on the "context" at hand. Any of those divisions used, however, usually follow the order given above. In Mammon's speech, we can distinguish (1) an introduction, although this also contains transitional elements, (2) a statement of the case, (3) the argument, containing both (a) the proof, or justification, and (b) a refutation, and (4) the conclusion. The lines devoted to each part are roughly as follows: (1) ll. 229-252, (2) ll. 252-257, (3a) ll. 257-262, (3b) ll. 262-278, and (4) ll. 278-283.

In the introducrion we have Mammon refuting Moloch's argument for renewed war with God. The reasons that he gives are that Fate would have to give way to Chance, with Chaos judging Chance as the more powerful. But since Fate is "everlasting" and Fate is nothing more than God's will, then this could never happen, and war with God is futile. But then, he reasons, suppose that God forgave them and welcomed them back to Heaven, the only stipulation being their loyalty and submission to His will. This alternative is no more satisfactory than war would be, for how could they pretend to love and worship one whom they hate. Neither of the alternatives is suitable, and so Mammon begins, in line 252, to offer a second alternative. His plan is to better their condition in Hell by using the resources on hand there. Thus, not only will they avoid conflict with God, but also will be accountable only to themselves. They will have "hard liberty" but this is preferable to a life of "servile pomp" if reunited with God. Here, Mammon uses the same concept of freedom away from God and servilitude with God that Satan formerly used (although not appearing until Book V) in persuading all of his followers but Abdiel to join him in his rebellion against God. In his justification of his argument, Mammon reasons that their burden in Hell will lessen with time and with their own endeavors to improve the conditions in Hell.

He realizes, however, that the darkness of Hell threatens his argument, so he attempts to dispel any possible objection on this point by pointing out that darkness is only relative, that Heaven itself is dark at times, and that the brightness of the gold and precious gems which could be mined in Hell would furnish light enough. Further, their discomfort in Hell will seem easier to bear as they grow accustomed to it.

After considering all of these things, possible objections as well as the advantages he sees in his plan, Mammon reiterates his proposal as he concludes. Hence, we have a marvelously clear and ordered argument, which on the surface seems very sensible. We are carried along by the confident and reasonable tone, and it is not until we examine the argument more closely, until we perceive the true nature of the materialistic light and the unsettled "settled state / Of order" which Mammon champions, that we are disillusioned regarding his argument. Considering the nature of his audience of the other inhabitants of Hell, however, we must say that his rhetoric serves him well. Even the parallelism of his ideas, the sense of balance within his lines, the logical progession of his thoughts and arguments would all serve to commend his argument to his fellows. Other obvious rhetorical devices to be found in the passage are the ironic sarcasm of lines 246-247, the rhetorical questions in lines 235-237, 269-270, and 273, and the highly connotative words used throughout. Our conclusion must be that Mammon's argument is extremely deceptive, but also extremely skillful rhetorically.

If time is limited and not a great deal can be done with Milton's rhetoric, certainly Satan's temptation speech at least should be examined carefully in the effort to study its rhetoric. The arguments of the other fallen angels in Book II would be convenient subjects for class reports or for writing assignments dealing with rhetoric.

Bibliography - Spenser

Bennett, Josephine, Evolution of the Faerie Queene, University of Chicago Press, 1942, Chapter IX, "The Creation of Book I." This book is helpful in explaining the genesis of The Faerie Queene.

Tillyard, E. M., The English Epic and Its Background, Chatto and Windus, London, 1954, Chapter IX, "Spenser." This chapter is a guide to the epic structure of the Faerie Queene.

Torczon, Vern, "Spenser's Orgoglio and Despaire," Texas Studies in Language and Literature, III, 1961, pp. 123-128. This article explains the allegory of the Orgoglio and Despaire episodes.

Whitaker, Virgil, "Theological Structure of the Faerie Queene, Book I," in Mueller, William, That Soueraine Light, John Hopkins Press, 1952. pp. 71-84. The essay gives a lucid explanation of the allegory of The Faerie Queene.

The best resources for the teacher are a close knowledge of the Bible, of previous epic writers, and of other writings of Edmund Spenser.

Bibliography - Milton

The following is a selective Bibliography which the teacher will find helpful for reference and for additional critical discussion of Paradise Lost. These books could be recommended to students who are working on special research and composition projects.

Diekhoff, John S. Milton's Paradise Lost: A Commentary on the Argument (London, 1946)

Hanford, James Holly. A Milton Handbook (New York, 1926) This contains sections on Milton's life and the following chapters on Paradise Lost specifically: "Composition and Publication," "Expository Outline" - a line by line and book by book commentary, "Cosmology and Doctrinal Content," "The Literary Sources." This book and Lewis's Preface are the basic guides.

Lewis, C. S. A Preface to Paradise Lost (New York, 1942)

Peter, John A Critique of Paradise Lost (New York, 1960) Discusses the major problems; perhaps somewhat difficult for the average student.

Rajan, B. Paradise Lost and the Seventeenth Century Reader (New York, 1948) Good on the philosophical climate of Milton's century.

Ricks, Christopher. Milton's Grand Style (Oxford, 1963) As the title suggests, this deals with stylistic matters: the rhythm, syntax, use of metaphor, word-play, similes, cross-reference, etc.

Tilliard, E. M. W. Milton (London, 1930) Chapters on "Milton's Beliefs" and "Milton Today," as well as the following on Paradise Lost specifically: "Introductory," "The Construction," "The Conscious Meaning," "The Uncouscious Meaning," "Possible Inconsistency," "Summary of the Meaning."

__________. Studies in Milton (New York, 1951) Essays and addresses on specific problems and characters. A chapter on "Theology and Emotion in Milton."

Thompson, Elbert N.S. Essays on Milton (New Haven, 1914) Has a very good chapter on the "Epic Structure of Paradise Lost," others on the sources, the theme, and Milton as an artist.

The following two articles deal at some length with Milton's debt to Spenser:

Greenlaw, Edwin. "A Better Teacher than Aquinas," Studies in Philology, XIV (1917), 196-217.

_____________. "Spenser's Influence on 'Paradise Lost'," Studies in Philology, XVII (1920), 320-359.

The teacher will, of course, recognize that a rather thorough knowledge of the Bible is almost indispensable to the understanding and appreciation of Paradise Lost.

A CURRICULUM FOR ENGLISH

Teacher Packet

MAN AND SOCIETY:
THE NEW ENLIGHTENMENT WORLD:
AUGUSTAN SATIRE

Grade 12

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SATIRE

Grade 12

OUTLINE:

I. Overview

II. Major Figures and Events of the Period

III. The Nature, Devices, and Kinds of Satire

    A. The Nature of Satire
    B. Formal Satiric Devices
    C. Direct-Attack Satire
    D. Menippean Satire: Human Fable
    E. Menippean Satire: Animal Fable
    F. Mock Epic

I. Overview

This unit, like its counterpart in the ninth-grade material, tries to aid students' understanding of the nature, techniques, kinds and purposes of satire. Your students will have acquired some useful background in previous units--the fables of the elementary units: the satiric fable in The Wind in The Willows; the section on satire in the eighth-grade "Journey Novel" unit; parts of the eighth-grade study of A Tale of Two Cities; the ninth-grade unit on "Attitude, Tone and Perspective"; and the ninth-grade "Satire" unit. The "Mock-Epic" section of the unit draws heavily on ninth and twelfth-grade units concerning the epic. Because the present unit assumes some knowledge from these previous units, you will want to prepare the material with care. You may find a review of the "Attitude, Tone, and Perspective" unit especially useful, for your students as well as for yourself, since the relationships of reader to writer, reader to subject, and writer to subject are both complex and important in satire.

Your students will find the material in this unit a good deal more sophisticated than were the satiric selections in their ninth-grade unit. The selections in this unit present, in addition to the inherent difficulties of reading works of considerable literary and intellectual merit, another problem which will be fairly new to most of them: Pope, Swift, Dryden, Mandeville, and their contemporaries lived, thought, and wrote out of a set of assumptions about the nature of things which are, in almost every conceivable way, foreign to our assumptions. You are asked to present the works of writers whose society was aristocratic and royalist, whose God was orderly and, to us, somewhat impersonal, and whose universe was fixed and predictable to students whose society is egalitarian and republican, whose God is personal and absolute, and whose universe is expanding and is predictable only in approximations.

Your most difficult task will be to help your students understand the assumptions of a Swift or a Pope, to understand them so well as to recognize deviations from their norms as being laughable. Perhaps the most useful summary of the assumptions of eighteenth-century England is to be found in Basil Willey, The Eighteenth-Century Background (1940). Even purely "historical" studies of the period are for the most part "Whig histories," written from points of view unsympathetic or openly hostile to the Augustans and what they stood for. Useful and readable exceptions to this rule are the sixth and seventh volumes of The Pelican History of England (Penguin paperback). Here are a few more books which you or your students may find especially valuable:

Literary History:

Bate, Walter J. *From Classic to Romantic: Premises of Taste in Eighteenth-Century England*. Cambridge: Harvard University Press, 1946.

From Dryden to Johnson: Pelican Guide to English Literature. Boris Ford, ed., Penguin Books. Vol. 4. (paperback)

McKillop, Alan D. *English Literature from Dryden to Burns*. New York: Appleton-Century-Crofts, 1948.

Sherburn, George. *The Restoration and Eighteenth Century (1660-1789)*. Book III in *A Literary History of England*, ed. Albert C. Baugh. 1948. New York: Appleton-Century-Crofts, Inc., 1948.

Sutherland, James. *A Preface to 18th-Century Poetry*. Oxford: Clarendon Press, 1948.

Intellectual Background:

Becker, Carl. *The Heavenly City of the Eighteenth-Century Philosophers*. New Haven: Yale University Press, 1932.

Elliot, Robert C. *The Power of Satire: Magic, Ritual, Art*. Princeton: Princeton University Press, 1960.

Jack, Ian. *Augustan Satire*. Boston: Houghton Mifflin, 1960.

Kernan, Alvin. *The Cankered Muse*. New Haven: Yale University Press, 1959.

Mack, Maynard. "The Muse of Satire," *Studies of the Augustan Age: Essays Collected in Honor of Arthur Case*. Richard Boys, ed. Ann Arbor: Augustan Reprint Society, 1952.

Tinker, Chauncey B. *Nature's Simple Plan*. Princeton: Princeton University Press, 1922.

Dryden:

Bredvold, Louis I. *The Intellectual Milieu of John Dryden*. Ann Arbor: University of Michigan Press, 1934.

Van Doren, Mark. *The Poetry of John Dryden*. New York: Harcourt, Brace & Howe, Inc., 1920.

Pope:

Brooks, Cleanth. "The Case of Arabella Fermor," *The Well-Wrought Urn*. New York: Reynal & Hitchcock, 1947.

Mack, Maynard. "Wit and Poetry and Pope," in *Pope and His Contemporaries*. James L. Clifford and Louis A. Landa, editors. Oxford: Clarendon Press, 1949, pp. 20-40.

Rogers, Robert W. *The Major Satires of Alexander Pope*. Urbana: University of Illinois Press, 1955. (In *Illinois Studies*.)

Sherburn, George. *The Early Career of Alexander Pope*. Oxford: Clarendon Press, 1934.

Swift:

Davis, Herbert. *The Satire of Jonathan Swift*. New York: The Macmillan Co., 1947.

Landa, Louis. "A Modest Proposal and Populousness," *18th Century English Literature: Modern Essays in Criticism*. James L. Clifford, ed. Oxford University Press, 1959. Most essays in this volume are useful.

Swift, Jonathan. Gulliver's Travels and Other Writings. Louis Landa, ed. B49 Riverside Editions. (paperback)

Swift, Jonathan. Gulliver's Travels. Robert A. Greenberg, ed. Norton Critical Edition. New York: W. W. Norton & Company, Inc., 1961. (paperback)

Ewald, William B.,Jr. The Masks of Jonathan Swift. Oxford: Blackwell, 1954.

In this unit, the students deal with late 17th- and early 18th-century satires using the strategies of the direct-attack formal satire, the human fable, the animal fable, and the mock epic. The readings in the Student Packet include the following items:

A. Direct-attack satire

   1. Explanatory essay--Dryden

   2. Six samples--Dryden, Swift, and Pope

   3. Core text--Swift, Verses on the Death of Dr. Swift.

B. Human-fable satire

   1. Explanatory essay--Dryden

   2. Three samples--Dryden and Swift

   3. Core text--Swift, Gulliver's Travels, Louis A. Landa, ed. 75¢ B49-Riverside Edition. (paperback)

C. Animal-fable satire

   1. Three samples--Mandeville, Dryden, and Swift

   2. Core text--Swift, Gulliver's Travels, Bk. IV

D. Mock-epic

   1. Pope--The Rape of the Lock, from The Poetry of Pope: A Selection, M. H. Abrams, Ed. 45¢. Appleton-Century-Crofts. (paperback)

The direct-attack satires attack laziness in rich students, the ugliness of city life, the shortcomings of a stupid ruler, the greed and immorality of the world, the inconsistencies of the common people, the gluttony of the socially fashionable, the triumph of dullness in learning, and the hypocrisy of human motives. The human-fable satires attack the disobedience and political plotting of the English people, the corruptions in religion, the stupidity and irresponsibility of economic and political planners, the venality of English politics, the general character of "modern" society, and the absurdities of inductive and deductive science. The animal-fable satires attack the selfishness of human motives (or, rather, the foolishness of optimistic philosophers who praised the generosity of human motives), the persecution of English Catholics by a

Protestant majority, the arrogance of the learned, and the falseness of Enlightenment theories about the reasonableness and generosity of human nature. The mock epic mirrors and ridicules the false values which society places on useless things and the low value which society places on valuable things--"Wretches hang that jurymen may dine." Taken all together, the selections in this unit comprise a fairly comprehensive indictment of the faults in human nature and in human society. Your students will recognize that, whatever may be the differences in time and in culture, the faults of the eighteenth century are like the faults of the twentieth century.

The selections contained in the Student Packet need not all be taught to any one class; however, they are arranged so as to lead the students from easy to more difficult, so omissions should be carefully chosen. Similarly, you will not want to request written answers to all the Study Questions in the Student Packet; the questions are study helps which the students should use,and, although some of the questions are suitable for written answers, there are simply too many for all to be answered in writing. There are, of course, questions in the Student Packet specifically designed for composition assignments.

This Packet reflects, for the most part, the organization of the Student Packet, but it contains background analyses of the nature, devices, and kinds of satire, as well as suggested procedures for each section and interpretive guides for the core texts. The unit probably can be approached most effectively by reading first the Teacher Packet, then the Student Packet, then whatever you choose to read from the suggested supplementary readings; you can then prepare a short talk to introduce the unit before you distribute the Student Packets. Your reading will undoubtedly help to determine the content of your introduction. However, your introductory lecture should probably take the form of raising appropriate questions for your students to answer as they work through the unit--questions about what the period was like, about the kinds of things being satirized, and about devices the author uses to make his point.

As has been suggested, one more source of help in teaching this unit will be found in earlier units. In addition to the units previously mentioned, you will find useful material on satire connected with the plays Arms and the Man, Twelfth Night, and The Rope in the ninth-grade "Comedy" unit. Two of the works in the eleventh-grade study of the novel, Babbitt and Huckleberry Finn, are treated primarily as satires. Your most important reference, of course, should be the ninth-grade "Satire" unit. The texts of the present unit use many of the same devices and are presented in much the same way as those in the earlier unit. The questions applied to Animal Farm as a satire on society can be asked with equal usefulness about Gulliver's Travels or The Fable of the Bees. The ways in which The Mouse that Roared suggests the qualities of good and bad societies are operative in parts of Gulliver's Travels. Of course, observations made earlier about such devices as irony, parody, and overstatement will be valid in the works of this unit. Thus, a careful reading of the ninth-grade unit may be most helpful in presenting this unit.

II. Major Figures and Events of the Period

As you may already have noticed, the student packet includes a list of major figures and events of the period 1660-1800. For convenience, and as a starting point for your reading, we are including brief sketches of each of the following:

I. The Rulers
    A. Charles II
    B. James II
    C. William and Mary
    D. Queen Anne
    E. George I
    F. George II
II. Politics
    A. The Glorious Revolution
    B. The Whigs and The Tories
    C. The War of the Spanish Succession and the Treaty of Utrecht
    D. The South Sea Bubble
    E. Sir Robert Walpole
III. Learning and Science
    A. The Royal Society

B. Sir Isaac Newton

C. Robert Boyle

D. Richard Bentley

E. Deism

F. St. John Bolingbroke

I. The Rulers

A. Charles II--When Charles came to the throne in 1661, he became the first of a new English breed--the limited monarchs. All the special prerogatives which his father, Charles I, had agreed to give up were never to be regained. Congenitally irresolute and lazy, Charles evidenced no obvious regard for the old kingly virtues of patriotism, moral courage, and self-sacrifice. Recently, historians have discovered that his government was much more ably conducted at the level of local administration than they had previously thought, and his handling of internal politics in the very tense post-Restoration time was probably about as bold as the prevention of civil war required. Charles was also a notable patron of science and the arts. Though he was not a great king, he was not so ineffectual as Whig histories sometimes make him seem.

On October 25, 1660, the king-to-be issued a declaration conferring temporary freedom on all practising Christians, but a series of later conferences and parliamentary acts had the effect of limiting religious freedom only to those who maintained formal ties with the Church of England. 1665 and 1666 saw England undergoing two great natural disasters, the Great Plague and the Fire of London. These, together with a badly-muddled commercial war against the Dutch, caused considerable unrest. Some religious sects considered these disasters a portent of God's displeasure with Charles. (See Dryden's poem "Annus Mirabilis") Charles's alliance with France and a second inconclusive war with the Dutch stirred up more discontent against the king. By October of 1675, an opposition to the king, loosely organized and led by Buckingham and Shaftesbury, had arisen. Although linked to France by several secret treaties, Charles was pressured into marrying his niece Mary to William of Orange, the Protestant hero of Europe. In December of 1677, Charles authorized an agreement with Holland and against France, while secretly blackmailing the French for favorable peace terms. Then, in August of 1678, the French and Dutch made peace. Charles was left outwitted and suspected of plotting a Catholic takeover of England. Into this atmosphere of confusion, intrigue, and disillusionment came the "Titus Oates plot."

When Dryden undertook to defend Charles in _Absalom and Achitophel_ (human-fable section), he was moved by concern for the preservation of an established form of government and repelled by the unsavory character of many of Charles's enemies. Charles's own behavior left something to be desired, a matter which Dryden's opening passage in _Absalom and Achitophel_ does not ignore. A free type and something of a wit, Charles headed a fairly sophisticated and unrestrained court. But as a monarch, Charles's concern, like Dryden's, was with the principle of legitimacy and the necessity of a hereditary, as opposed to a Protestant, succession as a bulwark against perpetual scheming for power and civil war; Dryden's _Absalom and Achitophel_ begins with the assumption that the king is not limited _by the majority_, by party, but that he _is limited_ by natural and divine law--in a way that Hobbes did not see the king as limited.

B. James II--James had most of his brother's faults and almost none of his attractiveness. When he came to the throne in 1685, he was an experienced soldier, sailor, and administrator. He was also impatient and vain. Only a few years earlier a majority in Commons had tried to exclude him by law from the throne, but times had changed. Added in no small measure by Dryden's _Absalom and Achitophel_, the Tories had completely disgraced the Whigs and broken their power. (See "The Whigs and The Tories" below.) When, on the eve of his accession, James told the Privy Council that he would "make it my endeavor to preserve this government in Church and State as it is now by law established," he cleared the way for a quiet and orderly succession. James called a parliament, got everything he wanted from it, and quickly suppressed two rebellions, one led by Monmouth, who was subsequently executed. Deceived by the ease of these early victories, James prorogued Parliament and set about an obscure course which was interpreted as an effort to convert his country to the religion of Rome. He loaded the officers corps of the army with Roman Catholics, put another in command of the fleet, and made another Lord Lieutenant of Ireland. James then announced that he had legal power to "dispense" with statute law in order to promote liberty of conscience--an obvious prelude to dispensing with the Test Act, which enforced loyalty to the Church of England on Puritans and Catholics. James added to public discontent by making his Jesuit advisor a member of the Privy Council and imposing a Catholic head upon one of the colleges at Oxford, long an Anglican stronghold.

James inadvertently provided an indicator of the growing dissatisfaction by taking a kind of survey prior to repealing the Test Act: the returns were uniformly opposed. On May 7, 1688, he published a Declaration of Indulgence allowing freedom to worship to Catholics and Dissenters as well as to Anglicans and required that it be read from the pulpit. Seven Anglican Bishops who refused were put into the Tower of London. In January of the same year, William of Orange, fearing that James would, like his brother, align with France, informed Edward Russell, a prominent Whig, that he would lead an armed force to England if invited by men of influence. When, on June 10, James became father of a son, the issue came to a head, for the birth of a son seemed to insure a Catholic succession. Seven leading Whigs and Tories signed the invitation to William and dispatched it on June 30. Back-pedalling desperately, James reversed almost everything he had done, but the die had been cast; almost no one trusted James any longer, and William was already committed. On November fifth, William landed at Torbay, moved to Exeter, and pitched camp to see if the English would rally to him. They did. James tried twice, without success, to sneak out of the country. London broke out in anti-Popish riots, and on December 18 William marched into the capital and called a parliament. So ended, without bloodshed, the Glorious Revolution, which was, as the historians love to point out, neither glorious nor a revolution.

C. William and Mary--On January 22, 1689, the Convention Parliament met. Commons, dominated by Whigs, declared that James had attempted to subvert the constitution and had therefore "abdicated" the throne. They also resolved that the kingdom should not be governed again "by a popish prince." The Tories who dominated Lords agreed to the latter but resisted the declaration of abdication which, they felt, implied that the crown was elective and violated their cherished doctrine of the hereditary right of kings. Lords finally acceded, and in February William and Mary were declared King and Queen. The crown did not come cheap--William and Mary had to assent to a Declaration of Rights which forbade the monarch to suspend laws or to maintain a peace-time army and called for frequent summonings of Parliament. Soon afterwards a Toleration Act was passed which freed dissenters from certain penalties. However, Nonconformists were still barred from public office and all the old penalties against Catholics were retained.

The beginning of the reign of William and Mary was its most important part; the rest can be told quickly. William was the sole ruler of England; he forbade Mary to do anything in his absence, and she readily complied. It soon became clear that William wanted the English throne mainly as a new base of power for his old enmity with France. Having no interest in English party politics, he selected officials indiscriminately from both parties. In September of 1689, William allied with Holland and the German Empire, thus forming the first Grand Alliance against France. Fighting against France, and against an Irish rebellion led by James, continued through September of 1697. The war cost the English £40,000,000 and gained them little. In 1698, a post-war election brought some gains for the Tories, and Robert Harley became a leader in Commons, the same Harley who was to launch Swift's brief and eventful political career. On September 7, 1701, William entered into a second Grand Alliance against France. On March 9, 1702, William died, leaving the war to be fought by Queen Anne, Mary's sister and the daughter of James II.

D. Queen Anne--The great military achievements of Queen Anne's reign were the War of the Spanish Succession and the Peace of Utrecht. (See that heading below.) At home, Queen Anne's reign marks the high-water stage of the Augustan Age. England bustled with new wealth, for English trade had increased threefold from 1600 to 1700. Businessmen were becoming squires as old class lines became blurred. London was 20 times larger than any other English town, and, while it had its squalid areas, three great architects--Christopher Wren, Nicholas Hawksman, and Sir John Vanbrugh--were making parts of London into models of architectural splendor. Wren, of course, began his brilliant career under Charles II after the great fire of 1666. Furnituremaking and woodcarving also attained heights of excellence. Within the Church of England, moderates were gradually gaining strength over extreme High Church partisans, but dissenters and Catholics were still penalized in various degrees. A growing spirit of toleration was evolving, partly from the influence of John Locke's insistence upon reason as a source of moral law and the chief characteristic of valid religious thought. Locke's "utilitarian" ethics and his insistence on reasonableness in religion were to draw Swift's fire. Locke's Treatises on Government propounded the theory of government as a social contract and argued for separation of powers as a guarantee of freedom. Addison and Steele attempted to interpret "the new enlightened religion of the middle classes" for their middle-class readers by way of moral anecdotes and ethical examples. Harley, risen by now to great importance, employed a quartet of rather talented pamphleteers to popularize his programs--Swift, Defoe, Matthew Prior, and Dr. John Arbuthnot. The Whigs responded with Addison and Steele but were over-matched. Perhaps in reaction to the excesses of the artistic spirit of Charles's time, English society tended to become, at least publicly, almost stupefying in the heaviness of its morality and sentimentality. King Lear was rewritten to have a happy ending and Colley Cibber, as one historian puts it, became laureate and "breathed the lukewarm air of the new morality." Cibber became, in addition, the hero of The Dunciad.

In politics, Commons was rapidly gaining ascendancy. The Tories controlled both houses, with Harley and Bolingbroke the great powers. When, in December of 1713, Queen Anne fell ill, the old question of succession arose again. According to established policy, the crown should have gone to Sophia, Electress of Hanover. There was, however, a son of King James II to be dealt with. After some maneuvering, Sophia died and the old Pretender, James's son, refused to renounce his Catholicism. In the subsequent political confusion, Bolingbroke fell from power and the Duke of Shrewsbury seized control and arranged the succession of King George I, recently of Hanover, whose major qualification for office was that he was a Protestant.

E. George I--George I came to the English throne more cumbered with liabilities than any of his successors. He was bound, to begin with, by being a German and speaking no English. He was bound, as well, by a whole series of laws passed by previous parliaments--he could not become a Catholic, he could not suspend the laws, he could not maintain a standing army, and he could not raise money without the consent of Parliament. But most inescapably, George was bound by his own stupidity. He hungered and thirsted after power, he dabbled in details of government, but he was incapable of creating or sustaining anything like a national policy. Neither, obviously, could such a ruler be an effective influence on national morality or national culture. These are the shortcomings which Pope attacks in the "Epistle to Augustus," an epistle satirizing George II but applicable with equal justice to George I.

National life under George saw a continuation of earlier trends--population became more urban, manufacturing and trade became more industrialized, religious toleration was broadened, and England grew even more wealthy. London became a city of half-a-million souls, and several important towns approached the 50,000 mark. With the cities grew the slums, but even in the "best areas" conditions of life were deplorable by any modern standard. As one approahced London, the first noticeable thing was the stench. There were no sewers, the streets were a common dumping-ground for sewage and garbage, and the houses were overcrowded and filthy. People kept poultry, pigs, and cattle in their houses and dumped the manure in the streets. Only the enterprise of London area farmers, who swept the streets for fertilizer, kept London from literally being buried in its own filth. Hence, Swift's "Description of a City Shower," and Samuel Johnson's poem "London" seem not to have been much overstated.

The rise of merchant princes, the concentration of trading rights in vested companies, and the increased use of manufacturing processes all tended to make the rich richer and the poor poorer. Minimum wage laws were only spottily enforced, and the great mass of Londoners, denied any security or any meaningful share of the national wealth, found solace in gambling and in record-shattering consumption of gin. How bad was the lot of the common man? Only one of every four babies born in London during the period survived infancy. The great body of commoners, working only on a daily basis and always short of money, was always ready to join whatever riot came along and to pocket the plunder. The well-to-do responded with ever more vicious laws protecting the rights of property. By 1740, a child who stole a handkerchief worth one shilling could be hanged by the neck until dead. The rich, meanwhile, had incomes comparatively greater than our richest contemporaries. Out of these conditions grew the attacks on the irresponsibility and arrogance of the rich and the violence and fickleness of the mobs which fill this unit.

F. George II--the reign of George II was characterized by continuation and aggravation of the developments under George I. Politically, the era of the two Georges was so dominated by one figure that most historians call this era "the age of Walpole." The general election following George's accession brought a Whig majority to aid the Whig-selected king. When the Whigs began systematically to turn Tories out of office and to nullify the Treaty of Utrecht as treasonous, Bolingbroke and some other Tories fled the country and joined the Stuart Pretender--thus enabling the Whigs to label all Tories as traitors to crown and country. A Tory rebellion in Scotland in 1715 was quickly squelched, and the years 1715-1721 were occupied largely by a struggle for power within the Whig ranks. While the other faction was pursuing a belligerent foreign policy, Walpole set about funding the national debt (from the Succession War), a brilliant policy which restored popular faith in the stability of the government. On the heels of this coup came the South Sea Bubble, a scandal which ruined many and set Walpole firmly on the path to his long retention of power.

Encouraged, no doubt, by the success of Walpole's sinking fund, the government listened with great sympathy to any scheme promising to liquidate the debt more quickly. The South Sea Company offered a scheme of trade to be financed by stock purchases. In return for government charter and certain preferential trading rights, the company agreed to become a quasi-public corporation and to return a portion of its profits to the government. Moral objections were voiced from the beginning, since the object of trade was to be the South American slave monopoly won by treaty at Utrecht; however, the success of the sinking fund had inspired public confidence in complicated financial deals, and the company's distributing large blocks of shares to leading politicians (and to the king's mistress) assured governmental cooperation. The company stock rode this crest of public confidence to giddy speculative heights, then crashed in August of 1720. Sunderland, leader of the opposing faction of Whigs then in control, appointed Walpole to supervise the parliamentary inquiry, hoping, no doubt, to make Walpole the scapegoat for a public which demanded revenge and a court and cabinet which demanded repression of facts about its involvement. Walpole, however, handled the investigation with power and expertise worthy of Machiavelli. He managed to save the credit of the government, to clear the names of the most powerful politicians involved while throwing some lesser figures to the wolves, and even to salvage some money for the company's directors.

Within the year Walpole's chief rivals had all died or resigned, and he remained uncontested master of English politics until the middle 1730's. During these rather quiet years, Walpole practiced with consummate skill all the functions of a political boss. Holding office as head of both Treasury and State, he made himself the first, and perhaps most powerful, true prime minister in English politics. His shrewdness, his coldness, his love of power, and his willingness to sacrifice anything anyone else had did little to endear him to the intellectuals of the day. His policy was to keep affairs stable by compromise abroad while concentrating his efforts on domestic matters. From 1733 on, however, Walpole's many enemies kept his working majorities extremely low. As a result, Walpole the master arm-twister became Walpole the master conciliator. During his career he expanded the sinking fund into something very like a planned national debt. When Walpole finally fell, he fell not before another man but before the onrush of trading wealth and imperialistic ambition which was to characterize English foreign policy for another century. He resigned in 1742, disgusted with a war against Spain which he opposed, and died three years later.

II. Politics

A. The Glorious Revolution—see James II above

B. The Whigs and the Tories—As has been noted earlier, there arose during Charles's later years a loosely-organized opposition known, at first, as the Country party. Charles's complicated maneuvers with France and Holland, described in the section on Charles II, resulted in the Country party's becoming both more numerous and more vociferous in and around Commons. The Titus Oates plot promised, at first, to discredit the royalists who were not violently anti-Catholic (Tories) and thus to assure the fortunes of the country Party. In May of 1679, Shaftesbury and his followers introduced the Exclusion Bill, seeking to bar James II from the throne. Dryden's publication of Absalom and Achitophel in 1681 helped turn the tide of public opinion against the Whigs (Country party). When another "plot," this one involving

Whigs and just as rigged as the Oates plot, was discovered, Charles moved quickly to consolidate Tory power. By 1683, the backbone of Whig power was broken. The most promising young Whig, Robert Harley, drifted over into the Tory party, and all seemed lost for the Whigs.

James's pro-Catholic excesses quickly revived opposition to the throne, and both Whigs and Tories signed the invitation which brought William from Holland. The settlement of William and Mary was a triumph for the Whigs and led to expectations that Whigs would dominate William's administration. William, however, trusted no one and used men chosen with no apparent regard for party labels. A major Whig triumph in William's reign was the passage of a bill requiring parliamentary elections at least once every three years. Growing Whig influence finally produced a distinctively Whig cabinet in 1694. The Tories spent most of their time in the latter years of Williams' life flirting with various schemes to promote the return of James II. In 1698, the Tories again gained ascendancy, and under Harley's tutelage Swift became an effective Tory pamphleteer. Tory control of Commons continued through much of Queen Anne's reign. Tory influence did not really diminish until 1713, when the question of succession to Queen Anne caused a rift between St. John Bolingbroke and Robert Harley, the two most powerful Tories. While Bolingbroke negotiated inconclusively with the Old Pretender, the Dukes of Shrewsbury and Marlborough calmly ushered in George, Elector of Hanover. With the Georges came Walpole and a Whig control which was virtually to last out the eighteenth century.

As these events suggest, lines of belief, class, and party were extremely fluid in the period. One may safely generalize, however, that Tories tended to be High Church, aristocratic, and absolutist, while Whigs tended to favor broad church, the mercantile classes, and a limited monarchy.

C. The War of the Spanish Succession and the Treaty of Utrecht--Although the first war of the Grand Alliance ended in 1697, prospects for peace quickly disintegrated because Charles the Sufferer, King of Spain and lord of a vast colonial empire, was obviously dying and was childless. Since Louis XIV was related by marriage to Charles, all of Protestant Europe feared a French grab for Spain's throne and colonies. A series of futile agreements, including one which William agreed to without even consulting his English subjects, ended in a second Grand Alliance. At this point William died, leaving the war to Queen Anne and her brilliant commander-in-chief, John Churchill, the Duke of Marlborough. The war, which was to last ten weary and expensive years, started well, faltered, and then rose to Marlborough's massive triumph at Blenheim on August 13, 1704. The next two campaigning seasons saw the gains of Blenheim gradually dissipated through poor planning and worse coordination among the Allies. As the Whig-Tory wartime coalition began to come apart at the seams, Anne dismissed Marlborough in 1711 and gave his successor secret orders not to fight. As the government worked shamefully to undermine England's allies and to suppress criticism at home, Henry St. John, Viscount Bolingbroke, new Secretary of State was negotiating the Peace of Utrecht on terms more favorable to England and less so to England's allies. England gained Hudson's Bay, Newfoundland, Nova Scotia, St. Christopher, Minorca, Gibraltar, and a monopoly on the slave trade to South America. The Peace went into effect in April of 1713.

D. The South Sea Bubble--see George II above.

E. Sir Robert Walpole--see George II above.

III. Learning and Science

A. The Royal Society--Few institutions have contributed so much either to national life or to the body of knowledge as the Royal Society. Although it had some connections with an earlier private discussion group, the Royal Society came into being in 1660. Christopher Wren delivered a lecture in November of that year at Gresham College, a Puritan institution and center of interest in the "new" (inductive) science, and following his lecture some members of his audience discussed a scheme for founding an institution to promote experiments in physics and mathematics. A Society was established, and a royal charter was granted on July 15, 1662. The society was founded under the patronage of Charles II. Meetings were held every Wednesday or Thursday afternoon. Members of the Royal Society formed an amazingly versatile group: Lord Brouncker, a mathematician and the Society's first president; John Aubrey, the biographer; John Evelyn, a botanist; Samuel Pepys, a naval administrator and the famous diarist; John Locke, who was mathematician, theologian, physician, political theorist, and educator; Sir William Petty, the first English statistician; Bishop John Wilkins; John Dryden; Christopher Wren; the Duke of Buckingham; the Earl of Sandwich; Isaac Barrow, the mathematician; Jonathan Goddard, the telescope-maker; Robert Hooke, a surveyor, physicist, inventor, and mathematician; Robert Boyle; and Isaac Newton.

At first the Society worked by committees which, along with scientific inquiries, worked on such diverse matters as histories of trade and proposals to improve the English language. The Society's motto was liberally carried out: "The words are the words of a master, but we are not forced to swear by them. Instead we are to be borne wherever experiment drives us." (Certain writers, notably Jonathan Swift, attacked the new science as presumptuous and arrogant. It should be noted, however, that Swift was not expressing, for example in Bk. III of Gulliver, merely an uninformed distrust of new disciplines. Close studies by Marjorie Nicholson and Miriam Starkman have shown that Swift was intimately familiar with the proceedings of the Society. What Swift attacked was the popularizing attitudes which proclaimed that new discoveries in science and new systems in philosophy had rendered all the old knowledge useless.) After 1684, the Society, led by Newton and Edmund Halley, confined itself to more strictly scientific inquiries. Never again would the Society appeal to dilletantish dabblers as it had in the days when poets drew charts of animals and Charles II filled the royal laboratories with noxious fumes in search of the alchemist's stone.

B. Sir Isaac Newton--Born in 1642, Newton was considered a poor student. Even as a small child, he did, however, excel at making mechanical devices--his early inventions included a small windmill that ground wheat and corn, a water clock run by dropping water, and a sundial. Newton left school at 14 to help support his mother but spent so much time reading that he was sent back to school. He entered Trinity College, Cambridge in 1661, and graduated in 1665, with no particular distinction. The following 18 months brought perhaps the greatest series of discoveries in the whole history of human thought; in that time Newton formulated the theory of gravity, discovered and demonstrated the spectrum within white light, and invented integral and differential calculus. In 1669, Newton's great discoveries were honored by his appointment as Lucasian. Professor of Mathematics at Cambridge. Later, he served as president of the Royal Society for 24 years. The list of Newton's achievements is almost endless; even the briefest of summaries must include the following:

1. Discovered gravity--Showed that gravitational pull decreases with the square of distance and acts as from the center of mass. Hence, astronomical problems could be subjected to precise mathematical analysis.

2. Formulated fundamental laws of motion.

3. Discovered the spectrum and suggested basic principles of spectrum analysis.

4. Constructed the first reflecting telescope.

5. Established the binomial theorem.

6. Developed the theory of equations.

7. Introduced literal indices.

8. Founded tidal theory.

9. Invented differential and integral calculus and helped establish infinitesimal calculus.

10. Created the science of hydrodynamics.

In later life, Newton became a kind of amateur theologian. According to his writings, Newton believed that his discoveries in optics, in physics, and in mathematics proved the universe to be responsive to fixed principles and orderly direction. Such order and precision, Newton believed, implied a Creator who worked in fixed and orderly ways in keeping with a well-defined and orderly nature. That Newton should so believe provided great comfort to an age discomfited by the new scientific discoveries; Newton was idolized as the wisest of men, the synthesizer of science and religion. (Not for

200 years was Newton's mechanistic world-view to be seriously challenged, and then only by use of the tools Newton provided.) Wordsworth's famous lines on Newton's statue in "The Prelude" echo the awe which Newton has inspired for three centuries:

> . . . Newton with his prism and silent face,
> The marble index of a mind for ever
> Voyaging through strange seas of thought, alone.

C. Robert Boyle--Boyle, an eminent Irish chemist and physicist, studied the compression and expansion of air and other gases. The law which bears his name states that the volume of a gas at constant temperature varies inversely with pressure. Boyle also improved the air pump, studied the boiling and freezing of liquids at low pressure, and studied the actions of barometers at reduced pressures. Because his books and experiments refuted the old Aristotelian idea that chemistry must be based on the four elements, Boyle is often called "the father of modern chemistry." Like Newton, Boyle believed that his studies served the cause of religion by elaborating the work of a God who not only had set creation in motion but was actually present in nature as a continuing and directing force. Boyle was also the author of a series of incredibly boring religious meditations of which Swift's "Meditation on a Broomstick" is a parody.

D. Richard Bentley--Concurrently with the new developments in science and in philosophy, a great division of opinion arose among literary scholars. On one side were ranged the defenders of classical learning and the wisdom of classical ideas--among them Swift's old friend and patron, Sir William Temple. Opposed to these "Ancients" were the "Moderns," men who denied the stature of the ancient writers and argued for the superior wisdom of such "modern" thinkers as Descartes. Strangely enough, Bentley, whose classical learning was about as formidable as any man's, became one of the most prominent of the "Moderns". In a long and immensely productive career, Bentley worked at a systematic study of language. What he learned of Greek dialects and metrics he tried to apply to the solution of literary problems. For his achievements, Bentley is generally regarded as the inventor of the science of philology, the ancestor of modern linguistics. Unfortunately, Bentley loved an argument even more than he loved his linguistic studies. At its worst, Bentley's opinionated critical procedure produced an edition of Milton in which Bentley "corrected" Milton's language to suit his own theories of proper metrics and diction.

Bentley became involved in the Ancients-Moderns controversy rather by accident. In a long and vigorous argument, Bentley attempted to prove that the Epistles of Phalaris were bogus. In so doing, he denied an argument used by Temple to defend the Ancients. Cast as a Modern, he became one in earnest. In Bentley, Swift found an ideal example of the intellectual pride and errors of the Moderns; wherever a Modern goes, Swift claimed, pedanticism, false learning, and rabid controversy follow close behind. We should note, however, that the Ancients do not go unchastised in The Battle of the Books. As the selection in the Student Packet shows, Swift despised the Moderns and was rather sympathetic to the Ancients; but, as a clergyman, Swift did not condone intellectual pride in either friend or foe. The very existence of so great a controversy, he clearly felt, bespoke a large amount of false pride on both sides. This same hatred of spiritual and intellectual pride was soon to produce Swift's fiercest indictment of human pride, Gulliver's Travels.

E. Deism--Deism is a general term for the religion of those who believed that God ruled the world by established laws and that moral law could be discovered apart from revelation. New knowledge of the universe growing out of the discoveries of Copernicus, Galileo, Bacon, and Newton encouraged the development of a rationalistic point of view, emphasizing man's ability to learn by reason rather than to accept by revelation. The conceptions of the physical world found in the Old Testament seemed suddenly naive, and many a believer found his faith in the literal inspiration of the Bible shaken. Out of these doubts grew English deism, Lord Herbert of Cherbury becoming its first important spokesman. Important deist writers during the period under consideration included the third Earl of Shaftesbury, Bolingbroke, John Toland, Matthew Tindal, and John Locke. Any generalizations about a religion which encourages individual speculation must be tentative, but certain kinds of ideas are characteristic of Deism in the period. Among them are the following:

(1) The Bible is not God's inspired word. It is good as it reflects the accumulated wisdom of natural religion and of great religious thinkers (especially Jeremiah, Jesus, and Paul) and bad as it reflects the accretion of pagan superstition and supernatural myth.

(2) God is the perfect (and perfectly rational) creator and sustainer of the universe. He operates through and subject to the immutable laws of his own nature. There are no miracles.

(3) Because man is a rational creature, created in the image of a rational God, man can attain, through the exercise of reason, an understanding of the laws of the universe. The study of nature affords insight into the nature of God. As God is perfect, so man is infinitely perfectible.

(4) Human beings are free agents possessed of free will. Man is free even to deny or to defy God.

(5) Some Christian doctrines--the divinity of Christ, the Holy Trinity, the doctrine of atonement, and the sacraments--are products of superstition and of the myth of miracles. These doctrines are to be rejected.

(6) Moral life consists in seeking to understand God through study of the natural order, in behaving charitably to our fellow men, and in subjecting our passions to the governance of reason.

F. Bolingbroke--Henry St. John, Viscount Bolingbroke, had a rather checkered career. He started brilliantly, becoming Queen Anne's Secretary at War in 1704, when he was only twenty-five years of age. At that age he was already famous for superior oratory and fantastic debauchery. Bolingbroke's rather shady role in negotiating the Peace of Utrecht has already been described, as has his falling out with Harley just before the death of Queen Anne. When Walpole began to exhume the Treaty of Utrecht, Bolingbroke fled the country to join the Pretender, thus ending forever his influence in public life.

Up to this point, Bolingbroke seems to be just a routine intriguing politician of the period. Yet both Swift and Pope made elaborate protestations of friendship to Bolingbroke during the period. Swift and Pope were no fools; they were men of power and of perception, and any man who won the esteem of both must have had some substance. Part of Bolingbroke's appeal probably lay in his diversity of interests. Before, during, and after his eventful political career he wrote books on such diverse topics as the uses of history, the spirit of patriotism, the ideal ruler, the history of England, the nature of political parties, and deism. Bolingbroke's deistic thought generally follows the pattern described in the note on "Deism" above. It was Bolingbroke who suggested that Pope enliven his satire by modernizing and adapting Horace; Pope's epistle in the Student Packet is dedicated to Bolingbroke. Bolingbroke's political thought is vaguely Machiavellian; the ideal nobleman, he says, is enlightened, skeptical, a patron of the arts, and a schemer who masks personal disappointments beneath an air of superior indifference. Such an aristocratic ideal was doubtless attractive to the Tories Pope and Swift, especially as compared with the stupidity of the Georges and the more sinister schemings of Walpole. Finally, Bolingbroke appears to have been a warm and generous friend and a sparkling conversationalist. He was, in short, an appealing and gifted man, even if one who apparently never realized his full capabilities in any single pursuit.

III. The Nature and Kinds of Satire

A. The Nature of Satire- Satire holds up to ridicule some human vice or folly, perhaps in hopes of correcting it and perhaps simply to expose it. Henry Fielding, in the Preface to *Joseph Andrews*, and George Meredith, in the "Essay on Comedy" and the Preface to *The Egoist*, argue that men can be ridiculed into reforming. Other writers, less optimistic, have suggested that the best to be hoped is for men to admit their vices and weaknesses. Some writers, Swift for one, would have men admit their faults so as to be able to accept God's grace and be forgiven. In any event, satire does heap ridicule upon people, customs, and societies. Direct satire attacks openly and often by name, while indirect satire veils its attack behind a fable or fiction. Direct-attack satire, sometimes called invective or polemic, has as one of its subspecies the kind of formal satire in verse written in classical times by Horace, Juvenal, and Persius and in the Elizabethan era by Donne and Marston. Indirect (Menippean) satire may take either of two forms, each of which is discussed separately in this unit. In animal-fable satire, non-human creatures behave so as to display the same faults as humanity; *The Fable of the Bees*, *The Hind and the Panther*, and the fourth book of *Gulliver* are all satires of this type. Human-fable satire, on the other hand, tells a story about fictional people in a fictional world in order to ridicule characteristic faults of real people in this world; *Absalom and Achitophel* is a fair example of satire of this type.

B. Formal Satiric Devices --

1. Irony - Irony may be defined as a humorous or sarcastic mode of expression designed to convey a meaning precisely opposite to the usual sense of the words used. Perhaps the best way to approach irony is to suggest that your students use it in everyday conversation. "Great!" can mean either of two things; which of the two it means is conveyed by the tone of voice in which it is uttered. In reading, of course, tone of voice can not be employed; only context and careful analysis of the words used can determine if a statement is ironic. In the ninth-grade unit, the students dealt only with obvious ironies; this time, however, they will be reading a range of work from the obvious irony of "To Augustus" to the extremely complex ironies of the last book of *Gulliver*. Again, close reading is very nearly the only clue for detecting irony.

2. Parody - Parody is the technique of imitating by exaggerating conspicuous faults or idiosyncrasies to produce a comic effect. If a writer becomes pompous, the parodist becomes even more pompous, usually choosing a mean subject to make the pompousness even more evident.

   If, on the other hand, a writer's style becomes too common, the parodist may write about exalted subjects in an extremely vulgar style. Parody is a favorite technique of satirists; the Student Packet contains only one example because students usually have little difficulty in grasping the concept. An excellent selection of parodies is *The Antic Muse* (Grove Press paperback). Students may benefit from being shown two or three caricatures, perhaps of prominent political figures, and being asked to note the ways in which caricature in drawing cartoons is like parody in writing. Superior caricaturists, they should observe, choose features to exaggerate which indicate something about the personality or character of the subject--Eisenhower's grin, Churchill's outthrust jaw, and the like.

   The mock epic may be considered as a special kind of parody. True epic pictures men of heroic stature engaged in great feats of love and war. A poet may use all the conventions and traditional devices of the epic to write about something less than heroic, thus holding the shortcomings of his subject up to unfavorable comparison. In this manner Pope ridicules the vanity and hypocrisy of fashionable English society by recounting a social incident in mock-epic perspective.

3. Proportion - A writer may tamper in any of several ways with proportion to achieve his purpose. He may, for instance, tamper with physical proportions. Gulliver in Lilliput is made horribly aware of the gross ugliness of his body and his physical processes. At the same time, the tininess of the Lilliputians and the absurdities of their thread-dancing suggest something about the pettiness of the ways in which preferment is won in human society. When Gulliver reaches Brobdingnag, the same sort of double focus obtains, only now Gulliver is at the tiny end of the distortion. Now it is the coarseness of the Brobdingnagians, seen as if through a powerful magnifying glass, which reminds us of the offensive qualities of the human body. Gulliver's plight, meanwhile, suggests something about the puniness of man's vaunted physical powers in the face of hostile nature. Thus, by the end of two books, Swift has managed, by judicious use of proportion, to strip man (his reader, but not necessarily Gulliver) of his physical pride. As

we shall see later, Swift then proceeds to use other devices to demolish first man's intellectual pride (Book III) and then his spiritual pride (Book IV).

Another kind of proportion which satirists often manipulate is proportion in language. Few devices can reveal pettiness so effectively as skillful use of overstatement. The card-game in Rape of the Lock becomes a war, a boat-ride down the Thames becomes an epic journey, and the stealing of a lock of hair, a sentimental lover's stunt, is pictured as the defilement of English womanhood. "How silly," the reader says--and Pope has made his point. On the other hand, a writer controlled enough to employ deliberate under-statement can demonstrate with great effectiveness the gravity of a serious moral flaw. The outrageous calm and pseudo-reasonableness of the speaker in "A Modest Proposal" lets Swift make two satiric points at once; the reader despises the landlords, the political economists, and all who treat people as units in a mathematical calculation, but he also despises the Irish for being so stupid and lazy and passive as to tolerate their exploitation at the hands of the English. The reader imagines an outraged Swift behind the calm mask of the narrator and, in imagining, intensifies his own reactions to the evils Swift is opposing. Thus, in either of two ways, an effective writer can manipulate the proportions between language and subject so as to control the response of his readers.

C. Direct-attack satire

1. Concept development--According to Robert C. Elliot (The Power of Satire, Princeton, 1960), satire which launches a direct attack upon a person or group derives from an early Greek magical ritual, the purpose of which was to stimulate fertility in the crops, the herds, and the people. Like all magic, fertility rites have as their object the forcing of nature to cooperate with the needs of men, and part of the ceremony included the exorcising of evil influences which could prevent fertility through reviling these influences with violent language. Against this background, the legend of the poet Archilochus makes a certain amount of sense. It is recounted that, in the seventh century B.C., Archilochus was first betrothed to a nobleman's daughter and then refused the old man's permission (and, presumably, dowry) to marry her. At the festival of Demeter, the story says, Archilochus composed and recited invectives against his betrothed and her father, invectives so powerful that the two went away and hanged themselves. Such tales may well be fanciful, but we do know beyond doubt that poetry of direct invective was known

in ancient Greece. The first poet of real stature to write direct invective was Lucilius, the inventor of the Roman Satira. Teachers who wish to understand the tradition of classical formal satire might more profitably read the Latin satires of Horace (65-27 B.C.) and of Juvenal (55-135 A.D.) rather than those of Lucilius, for the satires of these later writers offer a good deal more than just personal abuse. Horace's and Juvenal's satires are really ethical essays.

You might look back at Horace's satire "On Avarice," printed in the ninth-grade "Satire" unit, as a typical example of Horace's work. Notice that Horace adopts only the very slight fiction of seeming to speak to an ordinary group of avaricious people; his exposure of avarice does not require that he create any such elaborate fable as those in Gulliver or Absalom and Achitophel, both of which also contain instances of greed. Horace confronts the sensibilities of his reader directly: "Change names," he says, "and the story fits you." He calls people by name in this satire, and in others he either names them or gives them only thinly-veiled nicknames. But notice also that Horace's purpose is ethical rather than personal; he uses people to illustrate a moral which he elaborates and drives home in the final portion of his satire. Some readers have questioned whether the Augustan satirists, especially Pope, didn't lose sight of their moral objectives in the heat of attacking the persons and reputations of their opponents; however, modern criticism is coming to see Pope as more moralist and philosopher than gossip and wasp.

Juvenal is even more forthright than Horace in attacking the decadence, the organizid crime, the slum landlords, the corrupt senate, the collapse of social organization, and the sexual perversion of Rome after the reign of Augustus. Like Horace, Juvenal attacks directly, naming names and presenting his satires in the form of diatribes (purported speeches or conversations about his targets). Juvenal's satires occasionally hammer at a subject like a cudgel, but more often they attack with slashing, biting wit like a rapier. Perhaps the most conspicuous English practicioner of direct-attack satire is John Donne, whose work imitates both Horace and Juvenal and attacks lawyers, diplomats, foreign countries, religious controversies, the royal court, and the legal establishment (1590's). Other English practitioners include Marston, whose satires imitate and exceed the most ferocious of Juvenal's (1590's); Dryden, who translated Juvenal and Persius, and whose essay, "A Discourse Concerning the Original and Progress of Satire," is perhaps the most brilliant statement in English of the justification for and practice of direct-attack satire (portions of this essay are reproduced in the Student Packet); and Pope, who imitated the satires of Horace in a large number of satires, epistles, and moral essays, three of which are reprinted in the student packet. It should be noted that not all direct-attack satire depends so closely on classical models as the works listed above. In this unit, Swift's "Description of a City Shower" and "Verses on the Death of Dr. Swift" are examples of direct-attack satire which does not rely heavily on classical models.

In satire of direct attack, the author asks his reader to look at a crowded, grotesque world filled with monstrous people. These people are stupid, boring, lustful, envious, malicious, grasping, fanatical, perfidious, and unreliable, but the reader must be made to see in them similarities to the real people in his own experience. Yet, somehow, the author must attack the vice more than the person; he must seem to "hate sin and love the sinner." Only the reader's perception of the author's concern for a moral or ethical principle saves satire from becoming simple abuse and cruelty. A satirist may attack a fat man for gluttony but not simply for being fat; he may castigate man for possessing spiritual pride in spite of his weakness, but he does not attack man simply for exhibiting the inescapable weaknesses of the human condition. The satirist, or the fictional personality (persona) who speaks in the work, may regard people or society as capable of some improvement, but he is not likely to suggest that reformation will be easy. Some satirists seem to feel that no improvement in man's character can be made, that at best man can only recognize his true condition and accept it stoically (as in Pope's Essay on Man) or rely upon some outside power for salvation (as in Dryden's religious poetry). In the eighteenth-century, the practice of satire became especially useful for expressions of orthodox Christian pessimism and of the fallen nature of man. Both Dryden and Swift were concerned lest the new knowledge of the Enlightenment seduce men into spiritual pride. Both insisted that there are kinds of knowledge not attainable by rational process and that in these areas man must rely upon revelation, upon the free gift of grace, and upon faith. Part of the purpose of their satires was to strip man of his false pretensions to knowledge and virtue in order to make clear man's dependence upon grace and faith no matter how great his learning.

Direct-attack satire commonly uses a rhetoric which separates it from the fictive satires studied later in this unit. You can observe this distinctive rhetoric by considering the satiric object, speaker, plot, and method of attack.

1. Satiric object--The author states in rather straightforward argument what vices and follies have moved him to write; he does not construct any extended fiction containing symbols or examples of these vices and follies.

2. Speaker--The author, or the persona, dominates the work and attracts the reader's attention to himself or his ideas. He may establish his right to speak by pretending to be an innocent victim of the world's vices and follies, by speaking as an outraged defender of public morality and the general welfare, or by presenting himself as a disinterested virtuous man, speaking from some pastoral seclusion, who can better determine what is good and what is bad because he has no personal stake in the things he describes.

3. Plot--The author develops no extended plot, although he may suggest such bits and pieces of plot as serve his convenience in telling the story. Pope uses this kind of plot fragment to introduce the "sermon" in his "Second Epistle of the Book of Horace." Unlike comedy, tragedy, or Menippean satire, direct-attack satire employs no more plot than is needed for the author to see a man afflicted with vice or folly, to meet one, or to think or talk about one.

4. Method of attack--Direct-attack satire mounts a direct attack upon the evil and foolishness of the world. The author says what he thinks; he does not employ fables, fictions, or elaborate ironies involving the narrating persona in which an understanding of the character of the narrator is requisite to understanding the author's point of view.

As a rule, direct-attack satire presents few problems in determining what the author is attacking or why, since he does speak straightforwardly. Rather, the reader is concerned with tone--with what credentials the speaker of the poem offers to convince the reader that he has a right to attack vice and that he is indeed attacking vice and not simply persons--and with perspective, the angle or moral position from which the author views his subject in order to make the reader see it as he does.

The teacher who wishes to understand formal satire and the looser forms of direct-attack satire might read some of the following:

1. Horace, Satires, I-4, 5, 6, 9; II-1, 6, 8

2. Juvenal, Satires, 3, 4, 5, 10

3. John Donne, Satires, 1, 3
4. John Marston
5. Alexander Pope--imitations of the satires of Horace

Other forms:

1. Horace, Epistles
2. Alexander Pope, "Epistle to Dr. Arbuthnot"

III. a. Teaching suggestions--the selections in this section should not present great difficulty. Following are a few suggestions which you may find helpful in directing your students' attention to the texts.

A. Dryden's essay on satire: Notice the pleasing and effective way in which Dryden presents his credentials. With becoming modesty, he rejects revenge as a motive for satire, a rejection which not only clears suspicion of his motive but suggests a character qualified to do what he proposes satire should do, to expose vice and praise virtue.

You may want to discuss with your students the way in which Dryden suits his style to the subject matter. Notice, for instance, that Dryden compares two writers by speaking of the two purposes of poetry and structures his sentences and clauses in carefully-balanced parallels to reinforce this comparison-and-contrast technique. Dryden's conclusion, that one is the greater poet and the other the greater teacher, maintains this principle of organization by contrasting pairs.

B. Dryden's translation of Persius-Little needs to be said here. The analysis of rhythm and syntax suggested in the student manual is worth pursuing. Notice, for instance, that in lines 24-31 the series of commands (go, eat, cry, accuse charge, think), the breaking of lines into shorter syntactical units, and the preponderance of monosyllabic words all contribute to a racy meter appropriate for a vigorous master's denunciation of his lazy students. Your students could analyze, for contrast, the rhythm and syntax of lines 7-21 where fragmented thoughts, long vowels, alliteration, and extended syntactical units all work to slow the rhythm and mirror the lazy student's languor. Incidentally, the picture of the lazy student provides a fine example of an invective satirist's using fictive bits and pieces to add interest and to provide an opportunity for the author to censure vice, an example with which your students should be particularly sympathetic.

C. "A Description of a City Shower" - Of interest here is Swift's constant alternation from rather elevated diction to vulgar physical detail. The poet goes from careful prognostics to aching corns and teeth; the South rises "with dappled wings, / A sable cloud," only to vomit up its liquid like a drunkard; Tories and Whigs who cannot cooperate to save their country do cooperate to save their wigs; elegant beaux in chair-conveyances are whimsically likened to Greeks secreted within the Trojan horse; and the final grand convocation of elements turns out to be composed of filth and dead animals. Swift, of course, is toying with the readers' expectations, suggesting, by his language, the elevation of nature poems and of heroic poems and then hitting his reader in the face with the ugliness of London. In this manner he reinforces his point.

D. "To Augustus"- The poet alludes to well-known figures to say a great deal about the proper function of kings in few words. The sudden shift in the last four lines to words so weighted with religious connotation (saved, revered, Heaven, Oracle, Altars, mortal eyes, risen, rise) may imply an ironic suggestion of the old poetic practice of likening monarchs to divinity.

E. "The First Epistle of the First Book of Horace" - Lines 6-13 are an instance of Pope's mastery of syntax and diction. The extended and repetitious introductory phrases emphasize the apparent suspension of time which goes with Pope's mood of heaviness and weariness; Pope's words are exquisitely chosen, both in meaning and in sound, to reinforce these impressions of languor. Pope then offers to write out of friendship and public duty, claims which take precedence over his self-proclaimed weariness.

What is being satirized seems clear enough. Here, as elsewhere, Pope's merit lies not in expressing new ideas but in expressing old ideas more clearly, more forcefully, and with greater wit than almost anyone else. Examples selected from almost anywhere in the poem will bear out this contention.

Finally, Pope's denunciation of the people may elicit questions from your students about democratic premises. Your own judgment is probably your best guide here. The people of which Pope wrote were a city's populace - uneducated, immoral, unpredictable, pursuing status without merit and luxury without taste. Pope would undoubtedly have a great deal to say about people today.

F. "The Second Satire of the Second Book of Horace" - Pope operates by contrasts in this poem. He presents himself in the poem as a genial dinner-companion speaking to his friends. Warning his friends good-naturedly about their own frailties regarding gluttony, he offers them two instructive examples preparatory to the reading of Bethels' sermon. Notice that the Oldfield section sets up contrasts (sweetness-stink, bitter-sour, rich-poor, eggs-olives) to demonstrate that gluttony is self-defeating. He who eats for pleasure ends by deriving no pleasure from eating. At the other extreme, Pope reveals the moral degradation of the parsimonious Avidien and his wife at a single stroke by his shocking juxtaposition of two "lucky breaks" which brought financial benefit to the pair - the finding of a bank bill and the death of their son. Thus prepared for, Bethels' condemnation of gluttony can go on to support a larger moral principle, namely that men should not over-value worldly goods.

G. "The Dunciad" - You may wish either to read this poem aloud or to ask your students to do so to emphasize its powerful rhetoric.

H. "Verses on the Death of Dr. Swift" - The questions at the end of this selection in the Student Packet should produce some fairly lively student discussions.

In this poem, Swift adopts a satiric posture rather different from those examined previously. By assuming the role of prophet, he is able to satirize from a strong moral position. The seriousness of the subject - his own death - assures his right to make observations, and his strategy of admitting, or seeming to admit, the force of envy in his own life produces an aura of fair-mindedness which makes us more disposed to hear him out and consider his accusations. His detailing of the all-too-probable reactions of certain kinds of people to his death bespeaks the accuracy of Swift's insight, thus preparing the reader for the poem's shift from speculation to defense of Swift's ideas and restatement of his accusations against the world. The poem ends as a kind of defense of Swift's life and career. (Some useful parallels can be drawn with Pope's "Epistle to Dr. Arbuthnot.")

Your students should discover that Swift is by no means Pope's equal as a versifier. For this poem, Swift uses a vigorous meter, but one which can easily become mechanical and monotonous. Swift's diction in the early part of the poem seems adequate, but seldom if ever does it strike fire as do so many of Pope's couplets. You might ask your students to find couplets from Swift and Pope expressing similar ideas and to compare their effectiveness. They will likely find that Pope excels in compression, in wit, in sound quality, and in management of pace and rhythm. Swift is not far wrong in his assessment of Pope:

In Pope, I cannot read a line,
But with a sigh, I wish it mine:
When he can in one couplet fix
More sense that I can do in six.

How, then, does one account for the obvious success of this poem? Swift's vigorous championship of certain ideas and policies certainly accounts in some measure for his success. If he occasionally fumbles for a rhyme, he never lacks cogent reasons to defend his attitude toward the Irish problem. To oversimplify, one almost feels that Pope went looking for issues as an excuse to exercise his command of words, while Swift sometimes gropes for suitable words to communicate his ideas. Second, the sheer intensity of Swift's feelings makes him attractive. Swift's obvious pride that no one in poverty-stricken Ireland would betray him for the large reward of £ 600, his indignation at the Whig ascension after Queen Anne's death, his disgust at Irish passiveness in the face of English exploitation, and his uninhibited ridicule of false pretensions to learning all stamp him as a man afraid neither to feel deeply nor to express his feelings.

Finally, we should note a rather carefully structured progression of ideas in the poem. After disarming his critics by seeming to admit his shortcomings with no apparent malice, Swift neatly catalogues the most frequently-heard charges against him. Yet somehow he manages to make the "faults" of which he is accused sound very much like virtues. This he accomplishes in part by emphasizing the selfish motives of those who rejoice to see him dead:

Then Hug themselves, and reason thus;
"It is not yet so bad with us."

* * * * * *

"O, may we all for death prepare!
What has he left? And who's his heir?"

* * * * * *

"The Dean is dead, (and what is trumps?)"

Swift next proceeds to a rendering of his character by an "indiff'rent" and "impartial" observer. One can hardly imagine a partial observer doing any better by Swift's reputation. This observer notes that Swift's literary output was popular and had a moral intention, that Swift was proud only in refusing to grovel before the rich and powerful, that he had risked his very life to defend freedom, that he became a Tory politician only to serve his country's welfare, and that he never compromised with the evil Whig government simply to gain preferment. Thus smoothly does Swift glide over the thorny issues of his controversial writings, his aloof personality, and his political career. Too shrewd to become entangled in detailed arguments about what he has done, Swift contents himself with referring, in favorable terms, to his controversies and with asserting the purity of his intentions. He then proceeds, in more detail, to those issues in which his actions are generally regarded with some favor: his defense of the Irish through the Drapier Letters, the discrimination and steadfastness of his friendship, and his charity toward those truly ignorant or afflicted so long as they did not pretend to greatness or wisdom. Swift ends his resume with a reference to probably the most attractive deed of his career, his leaving of his money to found a hospital for the insane. This strategy of moving from worst to best goes a long way toward explaining the success of Swift's defense of his own life and career.

D. Menippean Satire I: Human-Fable Satire

Concept Development - A second kind of satire which we may distinguish, for the purposes of this unit, is the satire which uses a fable told about human beings. We may begin with Aristophanes. In a play called The Knights, Aristophanes flays the tyranny of Cleon by having a character who is a butcher represent Cleon and his policies. In The Acharnians, Aristophanes mocks war-mongering by creating an aggressive pacifist who establishes a private peace for himself and is thus able to live like an epicure. Against the sensibleness of this character Aristophanes sets the rest of society, people who are still at war and have to live on rationed food. Probably the best-known of Aristophanes's human fables is his famous anti-war play Lysistrata. To ridicule war, and more specifically the heroic pretensions and romantic fictions which men babble about war, Aristophanes creates a society in which the women, sick of war and its attendant misery, refuse to have anything to do with their warrior-husbands. This boycott creates in the men a frustration so painful that they finally accede to the wishes of the women and accept a peace settlement. The play is funny and extremely effective; the enormity of the men's come-down from heroic warriors to whipped puppies forsaking war to regain their women is the measure of the intense scorn which Aristophanes heaps on war. In each of these works, a fiction about a distorted world makes a satiric point about the real world in which the poet of the old comedy lived.

Menippean satire takes its name from the Roman writer Menippus, who wrote around 260 B.C. None of Menippus' satires remain, but they are said to have combined verse and prose and to have made heavy use of fictions. We know something about one of Mennippus's satires because Lucian imitated it; this satire is a journey to the world of the dead something like the journey in Aristophanes's Frogs. Menippus's satire shows the great men of the world humiliated in death, much to the delight of the satirist. Thus, Menippean satire is, at the beginning, very much like the "Old Comedy" of Aristophanes and is thought to derive from it. It seems a bit strange that fictive satire should be named for a writer of whose work nothing survives; Menippean satire is probably given that name because Lucian uses Menippus as one of the spokesmen in his dialogues and because Lucian and Apuleius, among Roman writers, come closest to writing the kind of fictional animal fables and human fables with which we are familiar.

What we know of Menippus's satires suggests that he, like Aristophanes, used a distortion of the world to satirize the ordinary world. His "followers," Lucian, in the "Dialogues of the Dead," and Petronius, in his "Satyricon," satirize the religion and mores of Rome in the first and second centuries, and religion, morality, and related philosophic matters are, as Dryden hints in the excerpt on Menippus (included in the Student Packet), often the concern of Menippean satire. For instance, the greatest Renaissance writer in this tradition, Erasmus, writes his Praise of Folly as a Christian Lucianic dialogue in which Folly speaks to describe her lineage, upbringing, and train (the worlds of learning, the Church, the court, and the working classes), and to show the relationship between irreverence, irrationality, and comic evil. No non-human characters appear in the Praise of Folly nor do they need to. The human fable makes the point very well, and that human fable is appropriately dedicated to Sir Thomas More. More's Utopia presents a fictional human world whose ideal rationality constitutes a severe indictment of the irrationality and greed of Tudor England. Recent opinion about Utopia has been divided. Traditionally, scholars have felt that Utopia presents a picture of what men could and should be - benevolent, reasonable and humane. On the other hand, several scholars have now begun to suggest that Utopia presents an imperfect ideal, a picture of what man could be merely by realizing his human capabilities. Such a view of the work implies a religious purpose for the satire; if purely rational man can do this much, the argmment runs, then spiritual man, fortified and uplifted by the gift of grace, should be able to accomplish even more. The true Utopia which this interpretation believes is suggested would somehow answer the prayer, "Thy kingdom come on earth, as it is in heaven." Whether Utopia be a picture of an ideal or simply a picture of what man could accomplish unaided, the fictional human world of this book is vastly superior to the real world which More was satirizing. More's book is useful to the person who tries to understand Books II and IV of Gulliver.

The abuses of learning, religion, and government, of reason and passion, receive a comic attack from another of Erasmus's admirers, Rabelais, whose Gargantua and Pantaguel introduces a world of giants and little people similar in many respects to the worlds of Lilliput and Brobdingnag. As a matter of fact, Menippean satires which operate by constructing human fables very often depend upon manipulations of proportion or perspective to make their point. Such manipulation is not usually so obvious as it is in Gargantua and Pantagruel or Gulliver I and II. A Modest Proposal, which is discussed later in this section, and the chapters on learning in Tale of a Tub afford more complex instances of the ways in which the maker of human fable can use perspective to establish his point. Henry Fielding is perhaps the greatest of English satiric novelists, and with his coming the conventions of human-fable satire tend to become part of the traditions of the novel. Fielding creates characters and situations in order to hold up folly and affectation to ridicule and vice to detestation. Like any true satirist, Fielding exposes to reform and to instruct, not simply to disgrace certain persons or institutions. "I solemnly protest," he says in his Preface to Joseph Andrews, "I have no intention to vilify (sic) or asperse anyone." After Fielding, the human fable which makes a satiric point can come to look, to the inexperienced eye, very like a realistic novel, as it certainly must in the case of Fielding himself, Dickens, Twain, or Sinclair Lewis. (See the material on Huckleberry Finn in the eleventh-grade study of the novel.)

As we did with satire of direct attack, we can distinguish the strategy of human-fable satire by observing the satiric object, speaker, plot, and method of attack:

1. Object of satire - The author attacks large patterns of social evil or folly by creating a fiction which views these problems from an unfamiliar perspective and/or assigns them unusual proportions.

2. Speaker - The author usually disappears from sight. The tale is sometimes told from the perspective of an omniscient narrator; more often it is told from the perspective of a fictional person (like Gulliver) or of a group of fictional people (like the invaders from Grand Fenwick in The Mouse That Roared). Very often the narrator goes on a journey and makes some encounter with a real or fictional society, an encounter which makes apparent vices which reflect the vices of the real world in which the reader lives. The journey motif is very common - Aristophanes's The Frogs, Lucian's The True History, Rabelais's Gargantua and Pantagruel, Swift's Gulliver's Travels, Voltaire's Candide, Butler's Ehrewon, Twain's Huckleberry Finn, and, of course, Cervantes's Don Quixote.

3. Plot - The author develops a full-blown plot, one which permits him to manipulate proportions, time sequences, and perspectives in ways which distinguish this kind of plot from that found in a realistic novel. Often the plot involves

a journey from our world to a fictional world (Lilliputia) or from a fictional society (Grand Fenwick, Utopia) to a real society. In either case, the resulting confrontation of two societies produces, whether by contrast or because of embarrassing similarities, revelations of vice and folly in the real world inhabited by the reader. The satirist's characters have human form, but typically they are "flat" characters, either grotesques fixed in some silly or vicious posture or embodiments of a single idea or value. Thus, the fiction is often a kind of topical allegory. Unlike the satirist who attacks directly, the human-fable satirist does not include real people in a realistic or even, generally, a putatively realistic setting. In some cases, such as _A Modest Proposal_, the fable appears to be simply a lecture or argument rather than an elaborate fiction. However, close reading will show that a fiction exists, the fiction of creating a fictitious person (persona) to speak about a topic. The reader's job, in this case, is to discover what are the values and ideas which the persona holds and to decide, on the basis of these values, whether he is expected to honor or despise the persona and to accept or reject the persona's argument.

4. Method of attack - What is said is said indirectly through manipulation of proportion and perspective, flattening of characters, and presenting an "allegorical" fiction. The reader is held responsible for applying the lessons of this allegory to his world.

The teacher who wishes to understand Mennippean human fables would do well to read some of the following:

1. Aristophanes: _The Knights_, _Lysistrata_
2. Lucian: dialogues
3. Petronius: _Satyricon_
4. Erasmus: _Praise of Folly_
5. Rabelais: _Gargantua and Pantagruel_
6. Swift: _Gulliver's Travels_, _I_, _II_, _III_
7. Twain: _Huckleberry Finn_
8. Dryden: "MacFlecknoe"
9. Butler: _Ehrewon_
10. Orwell: _1984_

III. b. Teaching Suggestions

A. "Absalom and Achitophel" - Perhaps the first thing to note is the ingenious strategy of the satirist in this poem. The issue was an extremely touchy one: Dryden had, at one and the same time, to justify supporting a king whose personal immorality was common knowledge, to thoroughly discredit the plotters, Shaftesbury and Buckingham, and their allies, and to suggest that Monmouth's illegitimacy constituted an insurmountable obstacle to his ascent to the throne without offending the king. Dryden correctly perceived that the crowning of an illegitmate son would nullify the doctrine of hereditary rule and thus weaken the crown. Dryden's problem was complicated by Charles's very great fondness for Monmouth, a fondness which continued even through the plots. As a matter of fact, it now appears that Charles never seriously considered an illegitimate succession, but in the general uproar of the Oates plot no one could be sure of Charles's intentions.

Dryden overcomes these difficulties brilliantly. To begin with, the general fiction he chooses, that of David and Absalom, affords a chance to justify Charles's behavior. The very beginning of the poem establishes a contrast between real piety and the artificial restrictions of organized religion (priestcraft), a contrast which enables it to justify David's polygamy as a natural result of his vigor and warmth. But the adaptation of the David story also permits Dryden to remind Charles, gently and courteously of course, that natural children cannot become king (ll. 13-16). Having made this point, Dryden pours soothing syrup onto the feelings of wounded royalists by praising Monmouth's beauty, bravery, and attainment. This praise also prepares the way for Dryden's subsequent picture of Monmouth as a good man led astray by evil men.

Your students may be tempted to say that in this section Dryden, far from picturing men so as to expose their vices, busies himself with providing whitewash for an evil king, but they will probably be wrong if this is what they think. Dryden's object in the poem was to defend the principle of hereditary succession against the threat made to it by the anti-Catholic hysteria which followed the Oates plot. His interest is in defending the king, who happens to be Charles. Moreover, one should note that the comparison of Charles with David is probably ironic, at least in part. Dryden begins by mentioning the change in times and mores since David, yet it is precisely this change that makes it unwise and immoral for Charles to do what David did.

Dryden is perhaps the greatest master in the English language at creating "satiric portraits," short passages drawing a vignette, or small picture, of a person. Like caricatures, vignettes usually pick one or two or three salient characteristics which are made to seem to characterize the whole person. (Charles Dickens is a later master of the art.) You might ask your students to note the salient characteristics of Achitophel (ll. 150-177), Zimri (544-568), Shimei (585-620), and Corah (632-671).

Achitophel--false, bold, loves danger
Zimri--the fool of his own enthusiasms
Shimei--the hater, a malcontent
Corah--the liar, an opportunist

Your students might select one or two of these portraits for careful analysis; they should note, in each case, how rhythm, meter, sound qualities, diction, and comparisons (Corah ironically likened to St. Stephen the martyr, etc.) all contribute to the impression Dryden wishes to create of the man. For a nice contrast, they might compare the portraits of any of the plotters with the picture which David presents of himself in lines 939-970.

Dryden makes particularly effective use of the device of ironic juxtaposition, of placing two or more things together which are vastly different, either to indicate a set of false values or to give to something or to someone an air of ludicrousness.

Achitophel--"Bankrupt of life, yet prodigal of ease."

Zimri--"chymist, fiddler, statesman, and buffoon"
"all for women, painting, rhyming, drinking"
"He had his jest, and they had his estate"

Shimei--"And never broke the Sabbath, but for gain"
"his pious hate"
"Cold was his kitchen, tho' his brains were hot."

Corah--"But where the witness failed, the prophet spoke"

Your students will find many more such examples of juxtaposition in the poem.

Beyond these suggestions, the questions in the student manual are quite detailed and should give plenty of suggestions for teaching this poem.

3

B. "A Tale of a Tub"--As the comments in the Student Manual suggest, the Tale is a diverse mixture of ideas and of styles. The book falls roughly into two parts by alternate chapters; one of these relates the history of the three brothers, the other comprises a number of incredible disquisitions upon learning and knowledge offered by a narrator who is a thoroughgoing Modern and an absolute lunatic. The two parts are given some sort of connection by a dissertation in praise of madness offered by the narrator. The book has many other idiosyncrasies, including a nearly endless series of introductions, prefaces, and dedications which say almost nothing. The whole work adds up to something like a survey of the corruptions in religion and learning. You would probably find a reading of the entire work very useful.

A good part of your job in teaching this selection will probably be seeing to it that your students don't go too far astray in their speculations about what various incidents in the tale refer to. Here are some general guidelines:

1. The father--Christ

2. The wife--Church ("the bride of Christ")

3. The coats--the church on earth--will last forever (the church eternal)--grows with the sons (probably the apostolic injunction to go and teach to all men)

4. The will--the Bible, especially the New Testament, most precisely Christ's teaching in the Gospels

5. No additions or deletions--Christ and his teachings are, by his own proclamation, the fulfillment of Scripture. In Him, truth is perfect and complete.

6. Plainness--the pristine simplicity of the early church

7. Peter--after the disciple, the Church of Rome

8. Peter's fancy ornament--elaborate ritual, the ecclesiastical hierarchy

9. Peter's denial of a review of the will--the Church's claim of sole authority to interpret the Bible, but especially the refusal to authorize translations from Latin into the common tongue.

10. True copy--translations of the Bible into English

11. The brothers' leaving--the Protestant Reformation

12. Martin--after Martin Luther, Protestants in general, especially the Anglican church

13. Jack--after John Calvin, the Dissenters, especially Presbyterians and the various Puritan sects.

14. Removal of the trimming--purging the English church of "corruptions" in organization and practices remaining from its Roman Catholic origins.

15. Silver and gold--the great material wealth and ostentation of the church.

16. Martin's procedure--done cautiously, retains those innovations which strengthen the garment (probably use of ritual and structuring of church government).

17. Zeal--Puritan ideas about acting out of the fire of inspiration received personally from the Holy Spirit.

18. Jack's procedure--tear away everything (Puritans' intense hatred of any resemblance to Catholics)--rents in the garment (falling out of the Dissenters into many sects).

19. The Fox--probably Satan, the tempter

Enough of the Tale is printed in the Student Manual to reveal something about the character of the narrator. You might ask your students to consider how his remarks, particularly in the asides about memory and zeal, reveal him to be garrulous, frivolous, and undiscriminating--in short, a fool--and how his syntax and diction reinforce this impression.

C. "A Modest Proposal"--here we are dealing, for the first time in this unit, with a kind of reflex satire. There is no elaborate fiction; the facts of the Irish problem are well established. Only the proposed solution is new or fictitious. The real fiction of the piece occurs in Swift's creation and gradual revelation of the character of the narrator, and it is by reflecting on his character that the reader comes to despise him, and, hopefully, to realize that England's treatment of the Irish has been governed by just such despicable and inhuman economic calculations. The point being made is a fairly simple one to grasp; however, you will probably want to emphasize it in order to make your students more mindful of the role of the narrator. Unless they remember that the narrator is not the author, they will fall into all sorts of difficulties in their subsequent reading of _Gulliver's Travels_, where the relationships among writer, narrator, and subject are as complex as any in English literature. As with _Tale of a Tub_, you may want to ask your students to analyze the ways in which Swift discredits his narrator. The glaring inappropriateness of the tone to the subject matter is of first importance here. Notice also the careful diction, the use of nearly emotionless words to convey ideas or situations "loaded" with emotional freight--"a child just dropped from _its_ dam," "couples whose wives are breeders," children "reserved for breed," and "the carcass of a good fat child"--and of highly emotional words to describe evils far smaller than either the author's proposal or the problems he so casually ticks off in justifying his plan.

Throughout the nineteenth century, Swift was condemned by some as being savage, inhuman, and uncivilized. He had, it was claimed, gone too far to make his points, especially in _Gulliver_ and "A Modest Proposal." Such critics assumed that some subjects are too grave to be laughed at or made fun of in any way. The intensity of Swift's convictions, it was argued, had made him savage and perhaps even mad. We have seen something of the same argument more recently in objections to the movie "Dr. Strangelove." You may wish to raise the question with your class. Is Swift's method, the speaking of the unspeakable, useful in making his point, or does he simply offend his reader? (For more technical aspects of this work's background, see the argument of Louis Landa, "A Modest Proposal and Populousness," as listed in the Bibliography on page 3 of this manual.)

D. Gulliver's Travels, Books I, II, and III

We might begin by noticing that the book carries with it much of the paraphenalia--maps, descriptions of voyages, names of ships, and dates of travel - typically associated with the 18th-century travel book. These books, which described voyages of discovery to glamorous real or fictional lands far away, enjoyed very great popularity throughout this period. Swift wisely exploits the English public's love of such works to attract readers. Nor are the travel incidents without literary values; the fiction of a voyage enables Gulliver to go first to two kingdoms whose qualities say a good deal about the ills of English and European political life, then to a land which demonstrates the futility of hope that the new science will substantially improve the human condition, and finally to a land where Gulliver, free from all connections with conventional religion and politics, can think about the essential nature of the creature known as man (and reach disastrously wrong conclusions). Finally, some critics have suggested that the connecting voyages between the books provide a kind of ironic mirror of the actions within each book. In each case, Gulliver becomes disoriented through some disaster and happens upon the country which he then lives in. In like manner, Gulliver loses his faith, first in civilization as we know it, and then in science, then in man himself. Thinking each time that he is becoming more enlightened, Gulliver is really undergoing a series of spiritual disasters which leaves him, at the end, bankrupt. The physical disasters of the voyages are mild by comparison with the spiritual disaster of his stays on land.

Book I is probably the easiest to talk about. Given the guides set out in the Student Manual, your students should be able to figure out the political satire of the book without a great deal of difficulty. You can follow out these satires in as much detail as you choose.

We should take notice, at least in passing, of Gulliver's education. Lemuel is, by any standard, a thoroughly educated man--three years of college, four years of study in medicine and navigation, and three years' study of medicine in Holland add up to an impressive set of credentials. All that follows may be read as a series of confrontations between what Gulliver has learned and what he discovers. He begins as a perfect and complete optimist, finds his philosophy untenable, and ends as a perfect and complete pessimist. Students of today, if they have any sophistication, may find Gulliver's optimism hardly credible, but no such feeling would have arisen in 1726. The doctrines of philosophic optimism, preached most notably by the third Earl of Shaftesbury, were new and widely popular. Like Candide, Gulliver is in part the story of one young man's cruel fall from such optimism.

Some few things should be mentioned about Swift's manipulation of proportion in Book I. Note, for instance, the nice matching of technique with ideas; a reduction in physical scale would do little to emphasize the grosser vices, but it works marvelously to point up pettiness. Reducing court life and the maneuvering for reward to the scale of rope-dancing and stick games makes of court life a kind of puppet show. In simple terms, the court is made to look silly. The reduction of religious and political disputes to the stature of quarrels over eggs and shoe-heels does to ideology much what making people six inches tall has done to them. At the same time, Gulliver is made painfully aware of the cumbersomeness and ugliness of his own body. Life in Lilliputia forces Gulliver to look at himself as through a magnifying glass. The team of Lilliputians which removes his wastes, his expedient decision to put out the fire by urinating, and his difficulties in getting about without destroying things constantly remind Gulliver that, in this world, he is the grotesque.

While we are considering the physical elements of Book I, we should perhaps dispose of a problem which commonly arises. Students often react to the mentions of body parts and body functions in Gulliver with either shock or titillated amusement. While critics have not generally found the references amusing or naughty, they have, in some cases, found them shocking and unnecessarily ugly. A few have even contended that the repeated mentions of excrement offer evidence that Swift was psychologically disturbed and had some sort of obsession on the subject. This accusation simply won't hold up. . Swift was a preacher, and as such he knew that one of the commonest exigetical devices of seventeenth-century preachers was to remind man of his animal component by reminding him of his animal functions. The purpose was, of course, to combat any tendency to spiritual pride and to remind men of their need for spiritual strength. Since the people of Swift's day and earlier suffered none of our Victorian sense of "niceness" about any mention of the body, they often found very direct language effective and convenient. The poems of Donne and Marston, to name just two, are considerably franker than Swift ever gets.

Book II reverses the techniques used in Book I. Having been seen as a giant and having seen others as pygmies, Gulliver suddenly finds the roles reversed. Those parallels between England and Lilliput which were implicit in Book I suddenly become explicit, and England becomes the tiny, rather absurd land whose actions are incomprehensible to an over-sized observer. Gulliver's adventures with rats, flies, and the cream pitcher all serve to remind him of the miserable inadequacy of his body. The monkey's attempt to adopt Gulliver is especially effective, both because it forcibly reminds Gulliver of his similarity to an ape and because it prefigures in some ways Gulliver's experience with the Yahoos in Book IV.

Gulliver's conversations with the King of Brobdingnag form the most crucial part of Book II. Notice especially how Gulliver, in describing his country, offers the most scathing criticisms with only a thin veneer of laudatory words. Your students might profitably examine in detail the language of one of these conversations to see how Swift loads the scales in favor of the king to insure that Gulliver's seemingly-favorable words do not interfere in the slightest with the unfavorable impression one is given of Englishmen. As is usual with Swift, perspective is used to emphasize and strengthen Swift's argument: if this is the best that an honest and patriotic man can say about his country, how might a disinterested observer, let alone a hostile critic, describe it? The answer, of course, is that he would describe it as the King of Brobdingnag does, in words of crushing scorn, as the country of "the most pernicious race of little odious vermin that nature ever suffered to crawl upon the face of the earth." Gulliver's final humiliation comes in his being helpless even to effect his own escape, an escape which is made only by a fortuitous accident. Gulliver returns to England subdued, chastened, and with a new eye for the absurdity of many of the things about him.

It has been suggested that the King of Brobdingnag is Swift's representation of an ideal man. This may be, although it seems wiser, in view of what is to come in later books, to call him simply a very good man. He is, beyond doubt, a better man than almost any to be seen in the world of the readers' experience. His wisdom, level-headedness, and benevolence are clear throughout Book II. His horrified refusal of Gulliver's offer of gunpowder shows him to be devoid of the lust for power and to possess a certain regard for life which few European rulers in Swift's time had evidenced. In short, the king seems to be as good a man as unaided humanity would be likely to produce.

Book III should probably be passed over rather more quickly than the other three books. Even its defenders admit that the third book is the weakest. It often seems, on first reading, that Book III is a kind of rag-bag of satiric pieces thrown together because none of them fits anywhere else.

You may want your students to consider the ways in which Book III does fit into the satire; several kinds of relation may be found. In an earlier paragraph about the use of proportion, we noted one kind of progression which operates in this work: Gulliver is stripped of physical pride (I and II), intellectual pride (III), and spiritual pride (IV).

Another division of the book has been suggested which makes some sense. Some readers see the book as comprising two great actions, first the discovery by Gulliver that the world in which he lives is a pretty shabby place (I and II) and then his confrontation of two possible utopias (III and IV), neither of which proves to be satisfactory. There were in English literature before Swift two kinds of utopian traditions. One of these traditions saw in science man's best hope for building an ideal (or at least vastly better) world; this tradition of scientific utopianism begins with Bacon's New Atlantis. The other tradition looks to humanistic values, usually either reason or religion, as society's best hope; of the humanist utopias, Thomas More's Utopia is the best-known example. According to this view, then, Book III should be read as a satiric attack upon science as being unable to improve substantially the human condition.

Certainly parts of the third book do make satiric points about English science. The flying island obviously signifies that its inhabitants have lost contact with the world. Their obsession with mathematics and mathematical designs, their utter absorption in their meditations to the exclusion of even their own interests, and the ambition and cruelty of their king all indicate that their society is far from ideal. Gulliver's visit to the Academy of Projectors in Lagoda is, insofar as there is one, the central event of Book III, and here again science is satirized. The wild impracticability of the projects described in chapter 5 fairly mirrors some of the eccentric projects undertaken by the Royal Society. You will recall that the Royal Society, like the Academy, worked on a project to simplify and standardize the language. Notice also that thinkers in non-scientific areas have been regimented into schools and set to work projecting, a method of operation which Swift finds characteristic of science. All the projections are backward; a projector sets about working in order to produce pre-determined results, rather than testing, observing, concluding, and then seeking for applications as an inductive scientist would. After this point, characterization of Book III as a satire on science begins to break down. Gulliver's approach to the Emperor of Luggnagg reminds us of the Lilliputians. His account of the Struldbruggs seems to fit no better into a scheme of satires on science: the Struldbruggs simply occur, they are not created in a laboratory. What they add to the book is simply one more instance of Swift's showing that the things most people want are not really worth having. What man needs, we are led to believe, are ways to improve the quality of life. Only in the larger sense that it contains this useful lesson about the uselessness of life without wisdom, however long it may be and however much "knowledge" it may contain, can the Struldbrugg episode be connected with the rest of the book.

Swift's condemnations of the new science may elicit some lively response from your students. The methodology of science has become considerably more sophisticated, but one could, and should, raise questions about the wisdom of a scientific culture in which most citizens never express their views to their elected representatives, in which the streets of many of our cities are unsafe, and in which more people than ever before find refuge from unhappy lives in drug addiction, alcoholism, and suicide. Even excluding moral, philosophical, and sociological considerations and confining ourselves to problems susceptible of solution by scientific means, we still look about us and see a world which lets two-thirds of its people go to bed hungry every night and which has done almost nothing to control the staggering increase in its population. Should we ever find our world so full of problems as to be intolerable, our scientific ingenuity has given us the capabilities to destroy it in minutes. Your students should remember, however, that Swift never condemns science as such, but science divorced from humanistic wisdom. Any science worthy the name is a moral neuter; it is as good or as bad as the wisdom with which the world uses its discoveries and employs its methods.

E. Menippean Satire II: Animal-Fable Satire

(1) Concept development--Menippean satire, which includes satires using animal fables and human fables, uses a non-realistic setting or non-realistic

creatures or both in order to make its point. Aesop (5th-6th century, B.C.), the famous fable-teller, is supposed to have told his animal fables not just for their general moral implication, but also for their relevance to contemporary events, to expose people and vices of his own time. This tradition of moralizing about contemporary characters and vices was carried on by Aristophanes. Aristophanes knew Aesop's fables; we know this because he has one of the characters in one of his plays learn a fable by Aesop. We know also that Aristophanes knew how to use animals and non-human objects to good satiric effect in his plays: the clouds, which stand for the muddled ideas of the philosophers in The Clouds; the wasps, who, in The Wasps, symbolize the maliciousness and vindictiveness of jurymen; the chorus of frogs in The Frogs (see the 9th-grade unit on "The Idea of a Play"); and the birds who in The Birds symbolize whatever would replace the traditional gods of the Greeks.

The satires of Menippus, Lucian, and Apuleius have already been mentioned but a word is in order about the animal fables of the latter two. In The Golden Ass, by Apuleius, the narrator's passion for Fotis causes him to be transformed into an ass. Apuleius suggests very strongly that his story is a kind of fable-allegory. In the story, he wanders around in the form of an ass but retaining his human consciousness, looking for a medicine to return him to human form. The ways in which he is treated allow Apuleius to satirize the depravity of women, of thieves, of bourgeois townsmen, and of vile old men. Lucian's The Cock satirizes the idea of the transmigration of souls (reincarnation) by having a cock relate the adventures he previously experienced while passing through all the human forms, including that of the King. The True History, also by Lucian, is often cited as an antecedent of Gulliver's Travels. In this poem, Lucian employs a Vulture cavalry and an Ant cavalry to ridicule war. The rest of the story includes a variety of half-human grotesques--Ox Heads, Donkey Foots, Nutshell Men, Pumpkin Pirates, Pickled-Fish Men, and Crab Hands—which are used to make various satiric points.

Some animal fables deal almost wholly with animals: Aesop, Chaucer's "Nun's Priest's Tale," and The Hind and the Panther to name a few;other's deal with a world in which the human, the half-human, and the animal mix indiscriminately: Aristophanes, Lucian, Apuleius, and Swift, for example. In some animal fables certain animals stand for specific people or adherents of a particular idea. Your students should remember Animal Farm as a satire of this sort. In other animal fables the animals may stand for certain kinds of people or for certain elements in human nature. Thus, the wasps in [illegible] Aristophanes stand for jurymen; the Vulture cavalry in Lucian for absurd kinds of Roman soldiers, and Swift's Yahoos for depravity (or passion unchecked by reason) in men in general and his contemporaries in particular. Again, the animals can stand for classes of people; the animals in the satires of Chaucer, Lydgate, and Dryden seem to stand for specific ecclesiastical and social classes and to act in ways which violate or exemplify their class responsibilities. The important point is that the animal fable or animal elements in the satire enable the writer to hold up to his society a grotesque mirror, one in which society may see its vices reflected in bestial behavior and its institutions mirrored in fabulous animal plots and contrivances. These vices and institutions appear the more repulsive dressed in animal guise.

The greatest problem for readers dealing with animal-fable satire often turns out to be the task of deciding what the animals stand for. Such identification may depend primarily on close examination of the characteristics of the animals and of the plot in which they figure, as is the case with Aesop. Identification may require knowledge of the conventional significances attached to certain animals in the writer's period or culture; such conventional symbolism plays a very great part in the satires of medieval writers like Chaucer. The frequent uses of roosters for priests, foxes for unscrupulous clerics or for Satan, snakes for tempters, swine to exemplify gluttony, and rabbits and sparrows as emblems of lust are some typical examples of conventional animal symbolism. In The Hind and the Panther, parts of which are reprinted in the Student Packet, Dryden draws on some stock associations which are still current--white for purity, black for evil or menace, the hind for meekness and inoffensiveness, and the panther for predatoriness and cunning. Sometimes the reader can identify the significance of the animals by having an extensive knowledge of the events, problems, and dominant ideas of the time when the work was written. This kind of knowledge becomes primary in understanding such works as George Orwell's Animal Farm and James Thurber's Fables For Our Time. In works of the latter two kinds--those requiring knowledge of conventional symbolism or relevant historical facts--the teacher must help the student. In more complicated satires, such as Gulliver's Travels, all of these kinds of determination become involved; however, the identification of the symbols and the closely-related question of the extent to which the fictional speaker of the book (Gulliver) is separate from the author (Swift) depend, in the last analysis, on close and thoughtful reading of the text.

Like direct-attack satire, animal-fable satire often looks out on a crowded and grotesque world. In this world, however, the stupid, boring, lustful, malicious, greedy, and the like are represented not as people, certainly not as contemporary people who actually live in the author's world, but as animals or as part-animal, part-human creatures. The author frequently disappears from the poem altogether, as Dryden does in most of The Hind and the Panther. Sometimes the author appears as, or rather provides in his place, a fictional character such as Lemuel Gulliver, a character who may or may not speak for the author or who represents the author's opinions part of the time and part of the times does not. Almost never can a fictional narrator be equated with the author.

Animal-fable satire usually concentrates on making us see things as they are; it rarely suggests that man, given the limitations of his nature, can do a great deal to improve the world or his fellow man. Usually the author disappears so completely within or beyond or above his creation that the question of whether he hopes that his world will reform becomes secondary or ceases to exist. In some cases the satirist is a kind of intellectual purist who asks only that his reader abandon his illusions and see the world as it really is; this seems to be the case with Mandeville. Other writers may want man to see the world in all its ugliness and futility so that he will be driven to accept help; Chaucer and Dryden, for example, clearly advise their readers to depend on the truth of revelation and give themselves up to God's love. Some readers feel that Swift, in Book IV of Gulliver, follows this strategy, that he leads Gulliver into acceptance of a false ultimate and the ruinous consequences of that acceptance in order to dramatize man's need for divine grace and aid. All animal-fable satirists are reformers in the sense that they must believe that man is somewhat the better for recognizing the true state of affairs; if they did not believe this, they wouldn't bother to write. On the other hand, no animal-fable satirist expects that a world wicked and foolish enough to be characterized as bestial is going to improve radically because of his exposures.

As with the other kinds of satire, animal-fable satire can be characterized by its rather distinctive strategy:

1. Object of satire--The author points to large patterns of viciousness or folly in human nature or society. He adopts the vehicle of a fiction which may have both topical and general applications.

2. The speaker--The author usually disappears from the work, and the story is told either from an omniscient narrative perspective or from the point-of-view of a fictional character who is quite clearly not to be identified wholly with the author or even as a simple spokesman for the author.

3. Plot--The author develops an animal-fable plot or a grotesque, fantastical plot in which he takes the reader to exotic regions peopled by animal creatures who are enough like human beings to mirror human follies.

4. Method of attack--Animal-fable satire makes an indirect attack upon the vices of the world. What is said is said through fables, symbols, and fictive machinery of various sorts. The teacher who wishes to understand Menippean animal-fables satire might well read some of the following:

1. Aesop: Fables

2. Aristophanes: The Frogs, The Birds, The Wasps

3. Lucian: The Cock, The True History

4. Apuleius: The Golden Ass

5. Chaucer: "The Nun's Priests' Tale"

6. Spenser: Mother Hubbard's Tale

(2) Teaching suggestions--Animal-fable satire offers several problems to the student: the identification of what is symbolized by what the animals do, the identification of what is symbolized by the animals themselves, the determination of the extent to which the fictional speaker, if there is one, is separate from the author or is even himself the object of satire. In short, the animal fable, more than the human fable and far more than satire of direct attack, presents to students problems of what is meant and who or what is being satirized. The brief essays in this section will address themselves to these problems.

Any of the kinds of considerations of style and technique suggested previously may profitably be used on the selections in this section. Some study of Mandeville's diction and syntax, and especially of his occasional violations of English idiom, may be valuable since he shares with Joseph Conrad the unusual distinction of having attained a substantial literary reputation in a language which was not his native tongue. Many observations can be made about Swift's satiric technique: his manipulation of perspective in the creation of Lemuel Gulliver, the contrasts in perspective established by Gulliver's conversations with the Houyhnhnm master, the effects on the reader's attitude caused by Gulliver's behavior after he leaves the island, and so forth. Dryden provides ample material for studies of poetic technique; his poem, like the one by Pope in the section following this one, provides wonderful material for the study of exquisitely managed syntax, diction, sound qualities, meter, and pace. How much of this technical mastery your students are prepared to appreciate you can best judge for yourself. Excellent suggestions for studies of this sort can be found in Mark Van Doren's book on Dryden, in Edith Sitwell's book on Pope, and in Samuel Johnson's comments on both poets in Lives of the Poets.

A. "The Grumbling Hive"--This poem is more difficult than it would at first appear. Mandeville opens with some statements which make it clear that the hive is England. His notes on English discontent are a good deal like Dryden's in Absalom and Achitophel. After some remarks about the prevalence of deceit and fraud, Mandeville launches upon a rather conventional list of the vices prevalent in various professions--lawyers creating a legal structure whose principal purpose is to bring in fees, doctors neglecting medical knowledge in favor of developing a suitable "bedside manner" with patients and associates, a religious establishment which rewards a few at the top and starves the many lower down who are actually doing something, a military establishment which distributes risk and reward unfairly, politicians whose craft is deceit and whose income is mostly graft, judges corrupted for money, and a set of laws which protect the rich and punish the poor severely for crimes committed because of dire need.

Having thus portrayed the conditions of national life, Mandeville proceeds to state what, ostensibly, is his point, namely, that all these private vices contribute to wealth and commerce, hence to the public good:

> Thus every part was full of vice,
> Yet the whole mass a paradise;
> * * * * * * * * * * * * * *
> Such were the blessings of that state;
> Their crimes conspir'd to make them great:

Avarice, prodigality, luxury, pride, envy, vanity, and fickleness flourish, and society grows and prospers with them. However, the people, not realizing how good they have it, complain and wish for men to be honest and virtuous until Jove becomes angry and gives the people what they think they want. The result is that wealth decreases, commerce slowly grinds to a halt, many lose their employment, and all luxury and ease disappear from life. Finally, the surviving remnant flies off to a hollow tree to live a life of primitive simplicity and toil.

The question remains, what is Mandeville trying to say. Some readers suggest that, in the argument summarized above, Mandeville creates a materialistic version of the philosophy of cosmic optimism. The optimists, notably Leibnitz, argued that this is the best of possible worlds, that what appears as evil to our limited view works for a greater good beyond our understanding. This kind of thinking was to be aptly summarized, a few years later, by Pope's Essay on Man: "Whatever is is right." Such an argument, reinterpreted in the light of the view that material good is the primary good, seems to explain the vast consequences of honesty detailed in the last half of the poem. Other readers feel, however, that Mandeville's defense of the adage "private vice is public benefit" is ironic. These readers argue that the picture of vice and folly in the first half of the poem is too convincing for such a society to be accepted as desirable. The best interpretations may very well take some account of both these arguments. Clearly, Mandeville has nothing but scorn for benevolists like Shaftesbury and for their belief that man is basically benevolent and generous and that he has only to follow his nature for the world to be transformed. All of society, he reminds such thinkers, is built to operate with and to be dependent upon man's vices. By reforming men, you will change the whole nature of the social structure, and you must be prepared to accept the consequences. On the other hand, the first part of the poem serves to remind thinkers like Leibintz and Pope that this world is not a very good world. Mandeville's picture of human vice has sometimes been traced to orthodox thinkers such as Pascal and Pierre Nicole, and his apparent indifference to its "evil," his apparent benign assertions of its value for trade, has sometimes been related to the cynicism of the "libertine traditions," but even this may be too fancy. It may be that Mandeville's satire simply suggests that whatever is simply is, and any talk of this as the best of all possible worlds simply clouds the fact that this is, so far as we know, the only world. By this reading, Mandeville emerges as a hard-headed realist. He is not plumping very hard either for vast reforms or for acceptance of the world as good. He simply demands that adherents of either of these positions recognize that this world is filled with vice, which may be quite useful in some terms, and that reform, if any can be made, will not come easily.

B. The Hind and the Panther--Dryden's purpose in this poem is as clear as Mandeville's was cloudy in the last poem. The students' greatest problem will probably be in recalling enough of the history of the period to make some sense of the satiric references. The selections in the Student Packet are generously footnoted; here are some additional guidelines: (Line references are to the numbering in the Student Packet.)

1. Ll. 13-14: The choice of Catholics murdered in Scotland is diplomatic; in Scotland, the Presbyterians had persecuted Catholics. English Anglicans, who could be expected to comprise the bulk of Dryden's audience, had uneasy memories of their own about Presbyterian zeal from the days of the Interregnum, of the Rump Parliament, and of the Rule of the Major Generals under Cromwell.

2. Ll. 327-334: Again Dryden is being as diplomatic as he can be without sacrificing his claims for the superior authority of the Roman Catholic Church.

3. L.531: The reference is to James's pronunciation of religious toleration, his Declaration of Indulgence.

4. Ll. 539-541: Dryden refers here to the Puritan belief, shared by many low-church Anglicans, in the supreme authority of personal inspiration and personal revelation.

5. L. 551: The Wolf symbolizes the Dissenters.

Part III:

1. Ll. 1-5: Notice how much of what we have suggested about the nature of animal-fable satire Dryden packs into this capsule justification, especially into the last two of these lines. Line 10 refers, through allusion to Mother Hubbard's Tale, to the burning of Catholics on Queen Elizabeth's night.

2. Ll. 34-35: The past "common dangers" occurred during the Civil War and the Interregnum, when the Puritans (especially Presbyterians and Congregationalists) were in power and both Catholics and Anglicans were personna non grata.

3. Ll. 39-44: Most high-church Anglicans had supported the Royalists, as had such prominent Catholic families as the Howards. The Royalists were generally inclined toward religious toleration.

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4. Ll. 908-909: James was King of England, Scotland , and Ireland, although the latter two had separate parliaments, at least in name. He lived in England, the wealthiest of the three.

5. L. 941: "Where he prayed" is the Catholic chapel James built at Whitehall.

6. Ll. 944-954: This passage, notable for its bitter satire, was written after James had promulgated the Declaration of Indulgence and the Anglicans had set themselves against the Declaration. The proverb (l. 947) has it that doves have no gall. Dryden here calls the Anglican Doves, rather than panthers, so that he can picture them as Venus' birds (l. 950) and later as pigeons. The Anglican clergy are pictured as Venus's birds because they do not practice celibacy of the clergy and as pigeons because Burton's Anatomy of Melancholy describes pigeons as having flesh which provides "hard, black, unwholesome, dangerous, melancholy meat." This latter reference provides the basis for Dryden's description of the pigeons as fed by the crown but not served at the King's table: James neither accepted the service of the Anglican clergy (ll. 974-977) nor accepted communion from them (ll. 980-983). "Sort" (l. 946) is an archaic word for flock. The Anglican Doves eat salt in the sense of receiving salaries from the state (from Latin salarium--salt money) and "largely drink" in the sense that they take communion in both kinds, whereas Catholics receive only the bread. The "laws" of 953-954 are the old laws, which James still observes, making the Anglican Church the only church to receive state sanction and money.

7. Ll. 988-990: James took Catholic communion at his coronation.

8. Ll. 993-996: James kept a small household retinue of Roman Catholic clerics. He stirred great public concern by making one of them, a Jesuit priest, a member of the Privy Council.

9. L. 1017-1018: Then, as now, some Protestants resented and ridiculed the requirements of Catholic discipline--fasts, prayers, and required attendance at mass and confession.

10. Ll. 1021-1022: These lines probably refer to the time when the continued refusal of the Catholic heirarchy to legitimize the divorce and remarriage of Henry VIII angered him into reprisals which included the dissolution of the monasteries.

11. Ll. 1032-1033: Beginning with Luther ("faith solus"), Protestant tradition emphasized faith and denied the spiritual efficacy of worldly good works.

12. L. 1121: The buzzard is William of Orange. In Dryden's time, the word buzzard was often applied to a stupid, blundering, ignorant person.

13. Ll. 1124-1125: Not so long before, when Charles I was King, Holland had fought against England in two Dutch-English commercial wars.

14. Ll. 1128-1129: William is now at war with Catholic France.

15. Ll. 1132-1133: Dryden refers to the invitation sent to William. Remember that the negotiations for William's accession went on for several years.

16. The pigeons, of course, claim God as their "patron." William does not name God because he is interested in the English throne for reasons other than the religious issue; he wants a power-base for his commercial wars with the Catholic powers. Thus, Dryden "infers" that William is "a gross idolater" because he uses the religious issue for his own commercial purposes.

17. Ll. 1235-1236: The toleration edict takes no rights away from the Church of England: it simply grants equal rights to other churches. The main points of the Declaration of Indulgence were these:

(a) The King would protect and maintain the bishops and other officers of the Church of England, as by law established, in the free exercise of their religion and quiet enjoyment of their possessions.

(b) All execution of penal laws against Nonconformists were suspended.

(c) All the king's subjects should be at liberty to serve God after their own way, in public and in private, so long as nothing was preached against the royal authority.

(d) The oaths of supremacy (of King over Church) and the tests required by the Test Acts (primarily the mandatory taking of Anglican communion at fixed periods) should be discontinued.

(e) All Nonconformists should be pardoned for former offenses against the penal laws and test provisions.

(f) Abbey and church lands should be secured to the present possessors.

In effect, then, James was offering a certain amount of religious toleration in return for certain increases in his own power. (Notice especially the prohibition of preaching "against the royal authority.")

This list of provisions was borrowed, with some additions and corrections by the editors, from Sir Walter Scott's edition of Dryden's works.

18. The Anglican Church, Dryden says, placed its distinctive mark in duty; that is, it was "distinct" because its ultimate duty was to the King of England rather than to the Pope, as with the Catholic heirarchy, or to private conscience and its own heirarchy, as with the Dissenters. Now, "Touched" for the first time in its traditional prerogatives, the Anglican Church reviled its maker (the King) openly, thus denying its own claims of where its duty lay.

19. Ll. 1265-1272: Dryden predicts a calming of the resistance to James and an eventual triumph for English Catholicism. The latter prediction, of course, has never come true; James's further maneuverings so clouded the issue that no one can say whether the premises of toleration, if carried through, would have saved James's throne. The "secret spoils of peace" are population and trade, spoils which James said, in the toleration edict, are hampered by religious strife. "Succeed" here means follow; hence, arts and wealth follow the increase of population and trade.

Dryden's tone calls for some explanation. His complaint about the ill treatment of Roman Catholics in England is well founded. A vast array of social and legal discriminations made life quite difficult for an English Catholic. In addition, Dryden's claim that James's edict guaranteed Anglican rights while simply removing oppression from other churches is technically correct.

On the other hand, the Anglican position is understandable. James's subsequent behavior justified Anglican doubts about the sincerity of his toleration edict. Moreover, except for trade wars against the Dutch, the whole history of English foreign policy from Henry VIII to James II is a record of English response to a series of threats, real or imagined, posed to England by the Catholic powers of the continent, France and Spain. Most, if not all, of these threats were commercial or military rather than religious in nature, but there were enough political Popes throughout this period to keep alive English fears of Catholic take-over. Hence, English politicians could always drum up support for their foreign policies by creating a Catholic scare. In short, Anglicans were at least as afraid of English Catholics as were English Catholics of Anglicans. We may note in passing that Prior's parody hits the Dryden poem at its most vulnerable point, its tendency toward pompousness. This is not to say, of course, that all of Prior's remarks about the poem hold up.

C. "The Fable of the Spider and the Bee"--Very little need be said here. The questions in the Student Packet indicate pretty clearly both the nature of the satire and an effective way of presenting this selection. We should note the peculiar appropriateness of Swift's choice of animals. Probably no other pair of animals have so many characteristics--kind of body, typical activities, and products of labor--which fit so neatly into the pattern of Swift's argument.

D. Gulliver's Travels, Book IV - The essential questions concerning Book IV are these: what do the Yahoos represent, how much like Gulliver are they, what is the essential nature of the Houyhnhnms, do they represent an ideal for Swift, what happens to Gulliver in the land of the Houyhnhnms, and how do we explain Gulliver's behavior after he leaves the island? To answer these questions sensibly, we need to look at and gather as much information as we can about the idiom of satire in Swift's time, but most of all we need to look carefully at the text and to consider what takes place, particularly with regard to the ironies and contradictions which convey Swift's ideas. One useful way to assess the meaning of Book IV is to consider Gulliver as a whole, to look for large patterns of events which carry through the entire work. We have already considered two such patterns--the progressive destruction of human pride and the pattern of disillusionment with the real world followed by pursuit of two kinds of utopian societies. Notice that the results of reading Gulliver in these two ways seem contradictory: if pride is being satirized, then Gulliver may be correct in accepting the Houyhnhnms' scorn of mankind; if, on the other hand, false utopias are being satirized, then Gulliver is wrong in seeking to emulate the wise horses. Or, if pride is being satirized, part of the satire may be designed to make the point that when man discovers pride's obvious forms, he reaches for utopian solvents to pride which are even more presumptuous. The suggestions in this manual will not offer any easy answer to this dilemma; indeed, critical interpretations of Gulliver differ widely on these and other issues. What these comments will offer are suggestions about Gulliver and about the kinds of evidence which can be brought to an interpretation of Book IV.

To begin with, the changing character of the Gulliver persona is crucial. The students may find it useful to make a kind of summary history of the major incidents in the four books, Gulliver's reactions to these incidents, and what these incidents reveal about Gulliver. Any such list would surely include Gulliver's observations of the royal court at Lilliput, his role in the Lilliput-Blefescu war, his treatment by various Brobdingnagians, his conversations with the King of Brobdingnag, his visit to the Academy of Projectors, his dialogues with the master horse, his contacts with the Yahoos, his relations with Pedro de Mendez, and his attitude toward mankind after his final return home. Swift, in a letter, called Gulliver a "prostitute flatterer." Clearly enough, this term aptly describes Gulliver in his defense of his world to the King of Brobdingnag; he uncritically flatters his own society. Does this term also fit Gulliver's acceptance of the values of the Houyhnhnms? If so, if he is now flattering them as he flattered his own world, then we must understand that his acceptance is wrong. Or is he flattering himself by believing that he can, and men should, strive to become "like the Houyhnhnms"?

The Yahoos pretty obviously represent the bestiality in human nature--on this almost everyone agrees. Your students may want to list the activities and characteristics of the Yahoos together with the human vices and follies which they represent; their gathering and hoarding of shiny bits of metal, for example, serves as a figure for human avarice. Most of the satiric implications of Yahoo behavior are clear. The insistence on the excremental functions and sexual behavior of the Yahoos harks back to similar techniques in the first three books. Notice especially the tremendous psychological shock of Gulliver's noticing (and being told) his own similarities to the Yahoos only after he has come to despise them. But notice also that Yahoos are not human beings; they share many of man's most despicable traits but have none of his better ones: charity, etc.

The Houyhnhnms maintain a perfect observance of the dictates of reason; neither married love nor child-bearing nor death is allowed to disturb their composure. With them, reason does not govern passion, as many eighteenth-century writers prescribe, for they have no passion. Here, as with the Yahoos, your students must remember that the Houyhnhnms are not people. They are fictitious creatures in a fictitious satire who happen to have, in common with men, a capacity for reason. Failure to make this distinction will produce great confusion.

Beyond these few statements, very little is wholly agreed upon. The suggestions which follow should be considered only as possibilities for the interpretation of the book. Each of the ideas presented has been offered, defended, and attacked by responsible and knowledgeable students of Swift. In all likelihood, the students will work their way through or toward many of the ideas presented here. The book arouses strong feelings in most readers, and your most effective contribution probably will be to help your students organize and connect their perceptions rather than to offer them, at least initially, any comprehensive interpretation of the book. You may also want to ask them to produce support for their opinions by considering many of the technical devices studied in this unit. Here, then, are some suggestions:

A group of eminent critics suggests that nothing in the text justifies a religious interpretation of Book IV. They present, therefore, a secular and generalized interpretation of the book as a defense of rationality. In this view, Gulliver is shocked to the depths of his soul, first by recognizing his kinship with the Yahoos and then by being instructed in the tenets of an ideal society where perfect rationality prevails. Anyone who questions that the Houyhnhnms are an ideal, if a rather cold one, need only consider the measurable superiority of Houyhnhnm society to its human counterpart; in the land of the horses there is no war, no lying, no greed, no sexual perversion, and no want. Gulliver's callous behavior to his rescuers and his extravagant contempt for humanity are natural for one who has been exposed to perfect beings. These critics liken Gulliver to the cave-dweller in Plato's Republic and to many similar characters in folklore who look on perfection and are temporarily blinded. To the charge that the horses are a pallid and uninspiring ideal for men to emulate, such critics reply that no one has ever created a satisfactory literary emblem for the positively good creature. Finally, critics of this school argue that their view does not convict Swift of the hatred of his own species with which he is often charged. Understanding and emphasizing man's irrational nature is, they contend, in the best tradition of much western philosophy as well as of Orthodox Christian pessimism.

Some other readers have taken a contrary position although agreeing that the satiric values of Book IV are essentially secular rather than theological. This view sees the Yahoos as representative of human passion and the Houyhnhnms of human reason. Disgusted at man's obvious enslavement to passion, Gulliver tries in effect to become what he is not, a creature of pure reason. He fails, and in the failure becomes a ridiculous comic butt. Such a reading of Book IV sees certain aspects of Houyhnhnm behavior as inappropriate to human behavior and even contemptible--their coldness, their assumption of superiority to Gulliver in all respects, their lack of charity, and the flat and unrewarding (though untroubled) life they lead. Critics who are of this opinion emphasize scenes like Gulliver's kissing his master's hoof, ~~scenes~~ which they find repugnant. Gulliver's unjustified hostility to Mendez, his ridiculous manner of living after his return home, and the inherent self-contradiction of Gulliver's "lump of pride" speech are cited as evidence that Gulliver is in error. Such a reading makes of Book IV an answer to those thinkers of the Enlightenment who talked about perfect reason as if it were an ultimate good which man is capable of attaining. In one of his letters, Swift claims that those thinkers, and not he, hate man; they would have him be what he is not. In another, Swift says that he considers man a creature capable of reason rather than a rational creature. According to this interpretation, then, Gulliver goes after a false concept of perfection. In the process he becomes a complete pessimist and is thus as great a fool as he was when he began his travels a complete optimist.

Finally, many critics, and especially recent critics, have argued for a religious interpretation of Book IV. The details of religious interpretations vary, and much of the support offered for such readings requires a detailed knowledge of theological traditions far beyond the scope of this unit, but in general the religious argument can be summarized rather quickly. Having explored the nature of society and the claims of science, Swift turns in Book IV to a consideration of the nature of man himself, for it is in an understanding of human nature that any useful suggestions for human reform must be grounded. The Yahoos represent that part of human nature which is held in common with the lower animals--his passions, his obedience to the senses, his flesh corrupted by original sin, or perhaps his fallen observance of the commands of natural law for self-preservation and reproduction of the species. More accurately, the Yahoos represent what a creature would be if his nature encompassed only these attributes. The Houyhnhnms represent pure reason, but reason only of the kind we call rationality. Their precepts provide for self-preservation and propogation but subordinate both to rules of behavior which enable them to live in a community. Hence, they are an abstraction of the cardinal principles of natural law. They are what man would be were he only a creature living in a natural world. Gulliver, seeing the superiority of the horses' behavior in the natural world to human behavior there, mistakenly thinks that they are perfect and tries to emulate them. He forgets that man, created in God's image, has also a spiritual nature subject to spiritual laws which are given to man by revelation and which transcend the powers of reason; the laws of this nature require of man charity and compassion, a sense of the holiness of life and marriage, and such hope as sees time as making limited claims on man. None of the virtues which go with this "nature" belong to the Houyhnhnms. In adoring them, Gulliver thus commits the ultimate spiritual sins of pride and despair by denying his own nature. Blinded by his sin, he fails to see in the excellence of Pedro de Mendez either a partial contradiction of his notions about the absolute depravity of mankind or a picture of what "grace" may do to such depravity. Like all sinners, he becomes self-contradictory. Professing to value only the rational perfection which observes natural law,he proceeds to violate all the precepts of natural law; he violates the law of self-preservation by attempting suicide, the law of propagation by refusing to have anything to do with his wife and even regretting having had children, and the law of communal living by choosing to become a recluse. His opposite is Pedro, who in his treatment of Gulliver displays the Christian virtues of faith, hope, and charity. Such an interpretation does not deny the correctness of much of what Gulliver perceives about human folly and wickedness. Gulliver begins as a fool and gradually learns about human weakness, but he is an even greater fool in his reactions to his discoveries. Instead of relying on revelation for the spiritual grace to transcend natural weakness, Gulliver chooses the lesser good of trying for natural perfection and is destroyed.

E. Mock Epic

Concept development--You will recall that, in an earlier section on parody, mock epic was treated briefly as a special instance or extension of the device of parody. The term mock epic designates a literary form which treats in the grand style of epics a society or action which is less than heroic. Ridicule is thus directed at trivialities by drastically overstating them. Hence, mock epic is apt, almost by definition, to be lighter, more comic, than a satire which characterizes the world as bestial. The term mock-heroic poetry was once used to describe shorter poems of this sort and poems which burlesque romances rather than epics. However, the two terms have come to be interchangeable. The students will have studied the epic and the mock-epic form (9th grade Epic unit) in the junior high school, but the mock epics which they read there, the *Wind in the Willows*, and *The Owl*, are very simple when set beside *The Rape of the Lock*. They may be helped to master the complexities of Pope's poem if they are reminded of what they know--or what they have forgotten--of the true epic, the *Odyssey* (Grade 9, *Epic* unit) and *The Faerie Queene* and *Paradise Lost* (Grade 12, Christian Epic unit). A mock-epic poem typically employs all the high-blown machinery of the true epic--invocation to a deity; formal statement of theme; division into books as cantos; grandiose speeches, challenges, boastings, and defiances by the heroes; description of the warriors, their dress and equipment, and of their battles or games; use of epic similes; a journey; and the use of supernatural machinery. Students who know "how to play the game of the epic" will have little trouble with Pope's satire, and the questions in the study guide remind them as to how they went at the epics they have read. Many critics have called Chaucer's "Nun's Priests' Tale" mock epic in character, although some recent scholars disagree. Spenser's *Muioptomos*, "The Fate of the Butterfly," is more clearly mock epic. Its opening imitates the opening of *The Aeneid*, and it employs an elevated epic style to describe matters which are precisely as trivial as the title suggests. Swift's *Battle of the Books* is a mock epic in prose and a slashingly satiric one; his third book of *Gulliver* has some mock-epic quality. By almost universal agreement, Pope's *Rape of The Lock* is the finest mock-epic poem in the English language. It satirizes in highly-polished verse the follies and triviality of English society in the eighteenth century.

We may characterize the strategy of mock epic as follows:

(1) Object of satire--If the author's purpose is to make satire, he will choose to describe a society, a certain segment of society, or an event in which social customs or values are observed.

(2) The speaker--Most often, mock epic is presented from an omniscient narrative perspective.

(3) Plot--The plot of mock epic can be almost anything that can be shaped in pretend-epic mold. Usually the author will relate a social incident, and the plot will include the plot features of true epic--a journey or processional, battles, and an exertion of influence by allegorical supernatural beings; the other epic devices which often become part of the mock-epic plot are recalled in the Student Packet.

(4) Method of attack--The mock epic employs the fictive machinery of the true epic in order to ridicule pride, proud triviality, and proud folly by overstatement.

Teaching Suggestions--The questions in the Student Packet are detailed and various. They provide plenty of possibilities for study of style, technique, and content. Your students should work their way through them with some care, taking particular note of the incidents and poetic lines which must be read through the spectacles of Homer, Spenser, and Milton if they are to be as rich and funny as they are supposed to be.

One can hardly emphasize too strongly the brilliant use of juxtapositions in the poem: I, 138, II 105-110; III, 5-8, 22, 158, 171-172; IV, 29-30, 36, 62; V, 34, 60, 72, 119-120. You may recall Addison's definition of wit as arising from consideration of similarities among ideas, whereas humor (a lesser virtue) arises from consideration of similarities among words or objects. The compaction and ironic juxtaposition of lines like those just listed go a long way toward making Pope one of the wittiest of English writers.

61-74

THE GLOOM OF THE TORY SATIRISTS

by

Louis I. Bredvold

A CURRICULUM FOR ENGLISH

Teacher Packet

MAN AND NATURE:

THE ROMANTIC REVOLUTION:

Ode, Sonnet, Allegorical Romance

Grade 12

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OUTLINE

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    3. Wordsworth: *The Prelude*: Book VIII, ll. 98-110, 223-356, 665-686.
    4. Coleridge: "This Lime-Tree Bower My Prison"
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  B. The Revolt Against Society

    1. Wordsworth: *The Prelude*: Book IX, ll. 501-541
    2. Wordsworth: *The Prelude*: Book XI, 106-144, 173-222, 270-305
    3. Blake: *Songs of Innocence*: "Holy Thursday"
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    7. Shelley: *Promethens Unbound*: Act III, Scene iv, ll. 125-204.
    8. Shelley: *Prometheus Unbound*: Act IV, Scene i, ll. 554-578.
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    6. Wordsworth: *The Prelude*: Book XIV, ll. 86-99, 188-231, 430-454.

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    1. Wordsworth: "It Is A Beauteous Evening, Calm and Free"
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  B. The Ode

    1. Coleridge: "Dejection: An Ode"

    2. Shelley: "Ode to the West Wind"
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    4. Keats: "Ode on a Grecian Urn"

  C. The Allegorical Romance

    1. Coleridge: "The Rime of the Ancient Mariner"
    2. Coleridge: "Christabel"

IV. Bibliography

I. INTRODUCTION TO THE UNIT:

This unit draws on several previous ones with which you should be familiar--Grade 8, "The Epic Hero"; Grade 9, "The Epic Form"; Grade 10, "Man's Picture of Nature"; Grade 11, "Individualism and Nature"; and Grade 12, "Restoration and Augustan Satire." The teacher's best method of preparing might well be to read this packet along with the student packet for this unit, then to read carefully the teacher packet for the 11th-grade unit just mentioned, and finally to read whichever of the materials from the bibliography he chooses (and has time for). Of the items listed in the bibliography, those by Jerome Beaty and William H. Matchett, M. H. Abrams, and Basil Willey are especially recommended for priority reading.

As you have no doubt noticed, the student packet is divided into three major sections, one sketching the historical development of the impulse that we call Romantic, one introducing some of the recurrent themes of Romantic poetry, and one providing a closer look at three of the generic forms in which the Romantic poets worked.

The first section, the historical outline, is worked out in some detail in the student packet because students do not find the information it contains nearly so accessible as, for example, they do the historical events upon which their study of Augustan satire is based. The sub-section titled "The Religious and Philosophical Roots" suggests four principal tenets of "Romantic" attitudes toward man and the universe:

1. The individual, subjective, intuitive consciousness is the ultimate test of truth. (A rationalist would find his test of truth in logical process, in correspondence with the "received opinions of mankind," and/or in "revelation" in the orthodox sense of that term.)
2. Spiritual truth is to be discovered in the presence of a symbolic, "god-filled" universe (Nature) and in contemplation of the potentially exalted nature of man.
3. Man is good, but conventional social forms and "cohesive" uses of language are evil and are the source of what appears to be evil in man.
4. The poet, thinking symbolically and subjectively, "sees" more clearly and "knows" more correctly than the rational thinker. He is the new prophet and, as Shelley called him, "the unacknowledged legislator of the world."

The impulses out of which such ideas grow are traced, first of all, through the development of a few major religious developments in Western civilization--the mystery cults, the emphasis in Pauline Christianity on the private and subjective, and the exclusion of nearly all other emphases in some of the dissenting sects of the seventeenth century. The philosophical sources of Romantic attitudes and ideas are traced from such sources as Plato, Berkeley, and Hume.

The second sub-section, "The Political Roots," traces the egalitarian and revolutionary tendencies of the Romantics. Most immediately, the source of such tendencies is found in the gradual broadening of England's political power-base, beginning with the Magna Carta.

Students may have some difficulty with the philosophical and religious ideas, but an attempt to grasp them will be amply rewarded when they come to grips with the poems in the latter two parts of the packet. The political ideas should be much easier for the students; they should remember that the period they are talking about was the period of the American Revolution as well as of the Romantic Revolution, of Tom Paine as well as of Leigh Hunt. For teachers who want fuller discussion of the material covered in the student packet, Basil Willey's two "Background" books, listed in the bibliography, are both thorough and reliable. You will probably find it useful to let the students work their way, by discussion, to an understanding of the religious, philosophical, and political concepts treated in this section; an understanding thus arrived at will certainly help them more in reading the poems than will notes from a lecture.

The second major section of the student packet introduces three major themes in Romantic poetry: the rediscovery of nature, the revolt against society, and the power of imagination. There is, of course, always the danger that considering themes in poetry will degenerate into constructing prose paraphrases of poems. Each teacher can best judge how to avoid falling into this kind of rut with his particular class; in general, however, two suggestions may be useful:

1. Students who offer glib paraphrases (and these are often very bright students) might be asked to compare their paraphrase with the poem and to see what is lost and what gained in their paraphrase. Some of the study questions suggest this procedure. Besides its immediate value, such a procedure will give the student practice which will help him do the close reading asked for in the section on genre.
2. The teacher should not feel in any way limited to those questions raised in the student packet. There is virtually no limit to the observations which can be made about diction, syntax, sound qualities, imagery, and the like in these poems. (Here, of course, you will want to be careful that your students do not turn close reading into an exercise in memorizing technical terms. Such an exercise is probably as fatal to the experience of poetry as is the constant habit of paraphrasing.)

The last section, "The Uses of Genre in Romantic Poetry," asks the students to look rather more carefully at some Romantic sonnets, odes, and romances. Because of its concentration on genres which emphasize formal considerations, this section affords students a chance to do some close reading. Apparently unavoidably, the questions may seem at times to "lead them by the nose" to one particular reading of the poem; there are certainly other readings than those suggested in the student packet for "Ode to a Nightingale," "The Rime of the Ancient Mariner," and "The Eve of St. Agnes," to name some obvious instances. The questions attempt to lead the students to one coherent reading in order to avoid losing the students altogether in the welter of details which a close reading entails. It is hoped that the readings suggested by the questions will offer the students a way into the poems rather than an "answer" to them.

The core text is William H. Marshall, "The Major English Romantic Poets," Washington Square Press, New York, 1963. Poems in the outline which are not printed in Marshall's anthology are printed in the students' packet. The teacher will find the Beaty and Matchett book, listed in the bibliography, extremely valuable, not only for this unit but for any unit in which very much poetry is taught.

II. EXPLICATIONS AND TEACHING SUGGESTIONS:

A. The Re-examination of Nature:

The section on Romantic poets in the 10th-grade unit, "Man's Picture of Nature," suggests some of the ways in which the Romantics see the natural world. In various ways, all of the Romantics see nature as the symbolic cloak of some power greater than man, as a source of comfort and inspiration, as a teacher, and/or as a place of escape from the artificiality of society. Each of the poems in this section of the student packet takes up one or more of these attitudes.

1. Blake: "The Lamb"

As the questions on this poem suggest, Blake's _Songs_ must be read in the total context of _Songs of Innocence and of Experience_ if anything like their full impact is to be grasped. That is, "The Lamb," as well as being a charming and skillfully made children's poem, is part of a larger set of poems which show, as the subtitle states, "The Two Contrary States of the Human Soul." Songs of Innocence begin with this "Introduction":

> Piping down the valleys wild,
> Piping songs of pleasant glee,
> On a cloud I saw a child,
> And he laughing said to me:
>
> 'Pipe a song about a Lamb!'
> So I piped with merry cheer,
> 'Piper, pipe that song again;'
> So I piped: he wept to hear.
>
> 'Drop thy pipe, thy happy pipe;
> Sing thy songs of happy cheer:'
> So I sang the same again,
> While he wept with joy to hear.
>
> 'Piper, sit thee down and write
> In a book, that all may read.'
> So he vanish'd from my sight,
> And I pluck'd a hollow reed,
> And I made a rural pen,
> And I stain'd the water clear,
> And I wrote my happy songs
> Every child may joy to hear.

The poet, then, is a "piper" writing "happy songs" that "Every child may joy to hear." It is to the child in every man that the Songs of Innocence appeal. However, a thread of sinister irony, a subtle threat that the joy and awe and purity and intuitive wisdom of childhood can not last, runs throughout the Songs of Innocence. In "The Lamb," for instance, the deliberate comparison of both child and lamb to Jesus surely suggests, on one level, what the world has in store both for the child's innocence and for the lamb's pristine beauty. The lamb's fleece is, indeed, "softest clothing," but not, for very long, the lamb's clothing. One need not belabor the point; however, students often assume that childhood represents for Blake (and Wordsworth) a state of perfection. Not so. The speaker of "The Lamb" is wrong, just as the speaker of "The Tiger" is wrong, because his understanding leaves too much unaccounted for. In fact, one might argue that the narrator of "The Lamb" becomes the narrator of "The Tiger" as his experience of the world increases.

In Blake's scheme, both the state of Innocence and the state of Experience are in some respects evil, because both are incomplete. Man begins in Innocence, "falls" into Experience, and then, hopefully, rises out of the limitations of Experience into a state which might be called "Organized Innocence" or "The Higher Innocence." Organized Innocence seems to be a spiritual condition which recaptures the desirable qualities of childhood but which has none of the weakness inherent in the child's ignorance of this world. This third "state of the human soul," then,is one which recognizes, as Blake says children do, that every generalization is partly a lie, that the intuitive self is good, and that whatever limits or circumscribes the intuitive self (reason, rules, laws) is likely to produce evil. Hence, in Blake (and in Wordsworth) the expressed reverence for childhood is a very selective reverence, and childhood is a metaphor for the qualities of mind suggested above. One can hardly emphasize this point too strongly. Students often assume that, since all poets are (by definition) naive and some are (by observation) more naive than others, the "correct" response to Blake is to say that the speaker of "The Lamb" is "right" and the speaker of "The Tiger" is "wrong." Actually, both speakers are "right," insofar as each sees something which really exists, but both speakers are "wrong," insofar as each sees only part of what really exists. One must emphasize both the "rightness" and the "wrongness" of both speakers if he is to appreciate these two companion poems. The questions in the student packet should lead students to see both the attractive naiveté of the child and the more accurate vision of a "second presence" who lurks in the poem. This scheme undoubtedly does some violence to Blake, as does any over-simplification. In broad outline, however, it should suggest a workable strategy for teaching Blake. The three poems of Innocence and their counterparts of Experience are all partial visions, hence both "right" and "wrong." The spiritual state of "Organized Innocence," in contrast, is one in which man sees more and trusts his impulses without submitting them to the dictates of law or rule or analysis. Perhaps some of the proverbs from "The Marriage of Heaven and Hell," proverbs which seem to express what man in the state of "Organized Innocence" would perceive as true, will suggest something of the quality of soul toward which Blake would have man aspire:

> "Prudence is a rich, ugly old maid courted by incapacity."
> "He who desires but acts not, breeds pestilence."
> "A fool sees not the same tree that a wise man sees."
> "The hours of folly are measured by the clock; but of wisdom, no clock can measure."
> "If the fool would persist in his folly he would become wise."
> "Everything possible to be believed is an image of truth."
> "You never know what is enough unless you know what is more than enough."
> "Sooner murder an infant in its cradle than nurse unacted desires."
> "Enough! or Too much."

2. Blake: "The Tiger"

For Blake, man in the state of Experience is essentially what the secular thinkers of the eighteenth century praised as rational man: his passions are governed by reason, he puts great stock in rational knowledge, and he submits his life to the governance of laws and of rational analysis. In Blake's mythology, the domain of the man of experience is the land of Urizen; the pun on "your reason" is deliberate. Because he accepts the limits of rationality, the man of Experience is characterized by concepts of limitation, boundary, circumference, and the like. In "The Marriage of Heaven and Hell," Blake describes what he sees as characteristic of the state of Experience:

"All Bibles or sacred codes have been the causes of the following Errors:

1. That man has two real existing principles, viz. a Body and a Soul.
2. That Energy, call'd Evil, is alone from the Body; and that Reason, call'd Good, is alone from the Soul.
3. That God will torment Man in Eternity for following his Energies."

Contrary to such beliefs, Blake argues, man in a state of "Organized Innocence" would apprehend the truth of the following statements, among others:

"But the following Contraries to these are True:

1. Man has no Body distinct from His Soul for that called Body is a portion of Soul discern'd by the five Senses, the chief inlets of Soul in this age.

2. Energy is the only life, and is from the Body; and Reason is the bound or outward circumference of Energy.
3. Energy is Eternal Delight."

* * * * * *

"If the doors of perception were cleansed everything would appear to man as it is, infinite."

Clearly enough, Blake is a religious mystic, and a strikingly "modern" one at that. If we remember that Blake is looking at the man of Experience through the eyes of a religious mystic, many of the bothersome ambiguities of "The Tiger" are resolved. The questions in the student packet assume some such such reading as this:

The speaker is a man in the state of Experience; his observation of the Tiger invokes immediately a rational response which reasons from creature to creator. Quite deliberately, it would appear, Blake is taking the "Argument from Design" at face value and throwing the unacceptable result back into the faces of rational men. (For full treatment of the "Argument from Design," see the 10th-grade unit, "Man's Picture of Nature.") The argument from design had, in the eighteenth century, been given great respectability by the theological writings of Sir Isaac Newton. According to his writings, Newton believed that his discoveries in optics, in physics, and in mathematics proved the universe to be responsive to fixed principles and orderly direction. Such order and precision, Newton believed, implied a creator who worked in fixed and orderly ways in keeping with His own well-defined and orderly nature. Newton was idolized as the wisest of men, the synthesizer of science and religion. James Thomson struck a typical note when in "A Poem Sacred to the Memory of Sir Isaac Newton," he wrote these lines:

> What wonder thence that his devotion swelled
> Responsive to his knowledge? For could he
> Whose piercing mental eye diffusive saw
> The finished university of things
> In all its order, magnitude, and parts,
> Forbear incessant to adore that Power
> Who fills, sustains, and actuates the whole?

From Blake's point of view, Newton's theology and Thomson's poetry are equally wrong-headed. Instead of exalting man, instead of "cleansing the doors of perception," the Argument from Design whittles God and the Universe down to the "frame" of man's perception and man's rational explanation.

"The Tiger" can be read, on one level, as the thoughts of a man of Experience who confronts certain aspects of the Creation. The Tiger, of course, conjures up immediately thoughts of violence and power, of a universe "red in tooth and claw." The speaker begins immediately to question the nature of the Creator. At first, he seems to emphasize the greatness and power of the Creator, His "immortal hand" which "could frame" the tiger's fearful symmetry. Notice, by the way, that "frame" is precisely the right verb, for the Argument from Design sees Creation as the process of defining the universe, of putting it into time and space and thus setting limits on it. As the spaker considers more fully the implications of the Tiger's nature, he moves from awe of the Creator to rather fearful apprehension. The questions of line 12 are deliberately ambiguous; the tiger and God are becoming identified in the speaker's mind so that he visualizes both of them having "dread" hands and feet. (An early version of the poem gives the line this way: "What dread hand forged thy dread feet?")

Throughout the poem, images of fire and heat, used in connection with both tiger and Creator, suggest passion (Blake would probably say Energy), another attribute not generally linked with rationalist conceptions of God. Following his rational assumptions, the man of Experience must inevitably end by questiong God's benevolence (l. 19) and questioning the seeming self-contradictions of creation (l. 20). It is perhaps indicative of the condition of Experience that the speaker, unlike the child in "The Lamb," can provide only questions, not answers. The way of knowing which claims to operate from certainties cannot attain to knowledge. The speaker's final question, what power dares create the kind of world symbolized by the tiger, is appropriate. His attitude toward the Creator is one of uncomprehending fear. (Notice that "Dare" is rhetorically strengthened by being made the only new word in a repeated stanza.) Thus, Blake takes the man of Experience on his own terms and demonstrates the fallacy of a rationalist cosmology.

There is, of course, a kind of second presence in the poem; Blake, that is to say, provides some indications of the errors to which the man of Experience is liable. To begin with, the tiger's "fearful symmetry" suggests a curious doubleness in the speaker's attitude. For the man of "rational" tastes, symmetry is among the most pleasing and attractive of esthetic values. More particularly, the period in which Blake wrote was much given to praises of symmetry and order, as we have noted above. Why, then, fearful? The dominant image for the tiger is heat and fire--hence passion or "Energy." Gos is metaphorically described as a blacksmith, for he is (according to any argument from design or cause) the "Maker" of whatever exists. Clearly, then, inferences are to be drawn about both the nature of God and the moral value of passion. The Tiger is fearful precisely because it is symmetrical; the man of Experience fears passion and Energy precisely because they are so fiercely attractive. His senses, those "chief inlets of the soul," tell him the essential truth about both tiger and God. The speaker has all the right evidence, but he refuses to reach the right conclusion. To the questions of the next-to-last stanza, the man of Experience would answer no. Blake would answer yes.

Students should be asked to consider carefully the importance of the poem's metrical scheme. Any discussion of meter, which operates below the primary levels of consciousness, tends to exaggerate its effect on the reader. Nonetheless, something is surely implied by Blake's having the man of Experience, the paragon of rationality, speak in the exaggerated rhythm of the child's nursery rhyme. It may be that Blake is demonstrating that any kind of belief rests in credulity and that the rational man is credulous about the workings of his own rationality, a power far less reliable than the impulse and intuition which the child obeys.

3. Wordsworth: The Prelude, Book VIII

Students often do a rather sketchy job of reading Wordsworth. They assume, apparently, that because Wordsworth's blank verse is expository and rather prose-like, he must be easy. They will find, however, that careful reading of Wordsworth will discover a good deal more to his poetry than just wordy disquisitions. The following suggestions may help to direct their reading:

a. Ll. 98-110: Wordsworth's metier is blank verse; in parts of The Prelude he carries it to levels of perfection seldom reached in our literature. This passage, however, was chosen mainly for thematic relevance. The idea that man in natural surroundings is exalted and that love of nature leads to love of man recurs throughout Romantic poetry. So far as the verse is concerned, these lines illustrate one of Wordsworth's major defects, his tendency to say things wisely but not too well. Students might well examine this passage for defects. They should be able to identify the main problem here as a seeming lack of direction. Inverted syntax, foggy antecedents, and loose sentence structure provide more elaborate machinery than an essentially simple point can gracefully make use of. Wordsworth's compulsion to illustrate the high moral seriousness and intellectual significance with which he invests every moment of life seems here to lead him astray.

b. Ll. 223-356: Wordsworth often seems, in the discursive sections of the poem, to be writing pure, literal exposition. Usually, however, closer reading will discover that he is using--in a quiet, low-key way--most of the devices of allusion, sound-manipulation, inversion, suspension, and figurative language which we associate with poetry. Students might be asked to locate and explain the poetic devices in lines 223-248, one such "discursive" passage. They should consider with some care how Wordsworth animates Nature in each of the following instances:

(1) "all the pastures dance with lambs" (l. 230)
(2) When they have stolen,
As is their want, a pittance from strict time. (ll. 238-239)
(3) the lingering dews of morn
Smoke round him. . . (ll. 244-245)
(4) the brawling beds of unbridged streams. . . (l. 248)

These same lines illustrate the care with which Wordsworth's lines appear to have been written. A good deal could be said about the assonance of examples 1 and 2 above, the vowel modulations of example 3, and the alliteration and consonance of example 4. One ought not, of course, turn the reading of the poem into a drill on technical terminology, but it is worth noting that the poem is by no means the spontaneous, undisciplined outburst that some readers would have it be.

Wordsworth's progression here is typical: he goes from imagining a shepherd (ll. 223-256) to describing a real shepherd (or, perhaps, to making the imagined shepherd so real that Wordsworth can assimilate him into a real boyhood experience) (ll. 256-275) to explaining, more or less overtly, the significance which he finds in the shepherd's way of life. Notice that the explicit glorification of man as exalted (ll. 275-281) is prepared for by the implicit, half-developed religious image of lines 269-275.

Lines 260-261 provide an instance of the kind of insight for which Wordsworth is justly praised. In these lines, he is using the optical facts of focus and perspective to point out a truth which is psychological and spiritual in nature--namely, that man's interest in the world centers largely upon other men. It is through the disciplined presence of the shepherd that Wordsworth appreciates the solitary grandeur of a scene which without the man in it would be simply a lot of landscape. Like the other Romantics, Wordsworth sees man and nature as interacting and interdependent.

The passing references to epistemology in lines 293-300 should perhaps not go unnoticed. The condemnation here of those "who pore/On the dead letter" is typical of Wordsworth's attitude. Students should notice, however, that it is not learning that Wordsworth criticizes so much as false learning, the kind of pedantry that knows everything except how little is known. Your students might detect similarities between Wordsworth's attitude here and Swift's in "The Battle of the Books" (Satire, Grades 9 and 12). For Wordsworth, truth is, indeed, "a motion or a shape / Instinct with vital functions." "Instinct" is used here in its old form as a verb which means "having innately." Lines 301-310 suggest, as a kind of corollary, that childhood is wiser than adulthood because the child "knows" in a more acceptable way.

Wordsworth's reverence for childhood is everywhere evident in this passage. Not only, he says, does the child tend to be aware of what is best and highest (ll. 293-300), but the memories of childhood provide "a sure safeguard and defense" against the evils of later life (ll. 315-322). Like Blake, he suggests that children, because they trust their impulses, are better off free from too much curtailment by adults (ll. 328-329). Finally, Wordsworth provides a kind of "preview" of the idea of the three stages of maturity by suggesting that this love of nature, gathered from childhood, was to be a sustaining force at a later time when he felt alienated (ll. 340-356), not yet ready for spiritual fellowship with his own kind and seeing even nature itself as something foreign to his own being.

c. Ll. 458-494: Perhaps two things are of interest here. First, the submerged metaphor of lines 461-462 likens the natural setting to a monastery, a comparison particularly apt because of Wordsworth's reverence for nature as the garment of some sort of spiritual love. The technique of hinting at the metaphor and then letting go, rather than developing it exhaustively, is typical of Wordsworth.

   Second, the simile of lines 471-475 affords a typical instance of the kind of close observation which often lurks behind even the most apparently casual of Wordsworth's observations. The meaning of the simile is fairly clear: Wordsworth will, to his dying moment, leave a part of himself in the area where he spent his boyhood. The particular aptness of the comparison can be grasped, however, only if the reader is aware that Wordsworth is describing one particular, fleeting moment at the very end of sunset. The sun is out of sight, he says; no single beam ("memorial gleam") of light can any longer be seen, and yet the whole scene is bathed in light which has no apparent source. The relevance of light without apparent source to the child's intuitive wisdom and of the very last moment before darkness falls to Wordsworth's forecast of his own death should be clear enough.

   Students might profitably compare lines 476-495 with lines 98-110 of this same book. The earlier lines, it was suggested, suffer from a lofty oratorical style which has very little to say. The present lines, on the other hand, seem to succeed because they combine the same lofty style with something very important to say.

d. Ll. 665-686: Here, for the first time in the selections included in this unit, Wordsworth speaks explicitly of the connection between his reverence for nature and his reverence for humanity. It is harmony among men which moves him, just as the harmony in nature moved him. "Ideas," as Wordsworth uses it in line 673, seems to mean the principle of harmony rather than any abstract intellectual theory. In the latter lines of this passage, Wordsworth explicitly connects his growing love for mankind with the limitless love which he sensed in the presence of nature--hence the scale analogy.

4. Keats: "To Autumn"

Keats' reputation as a poet has undergone at least one major decline and revival in the last century. Those who would question his greatness generally read him as a sensualist without substantial intellectual merit. Such critics regard him as a kind of "diamond in the rough," an instinctive genius who wrote better than he knew. The other common reaction to Keats praises him for the polished perfection, the great compaction, and the sensory luxuriance of his works. Such critics find him a poet of the very highest order. Somewhere between these extremes lies an opinion of Keats which will likely prevail. As early as 1927, Louis Cazamian described Keats as a poetic genius, who, though he had the intellectual limitations inevitable for a man who died at the age of 25, more than compensated for these limitations by his intellectual vigor and by the intensity of his effort to fuse thought and feeling into an integrated life of the mind. Keats, says Cazamian, "would have united the free inspiration of Romanticism with the formal principle of the schools of the past. . . Despite the concentrated and difficult quality of the language, the finer artists, in every nation, have felt the magnetic power of his example."[1] Probably the most influential recent reading of Keats has been Earl R. Wasserman's The Finer Tone. Wasserman provides integrated readings of some of Keats' major poems, readings which give full credit both to formal and sensory elements and to the intellectual content. (See bibliography.) The questions on Keats' poems in the student packet attempt to lead the students toward such an integrated reading of Keats as Wasserman suggests.

"To Autumn" is typical of much of Keats' poetry in at least one respect: the wealth of imagery, of sensory appeal, sometimes blinds readers to its other qualities. We might begin, then, by looking at the imagery of the poem. Stanza one is made up almost exclusively of images of repletion. These images take two main forms: fullness or completeness (mellow, maturing, load, bless, bend with apples, fill, ripeness to the core, swell, plump, more and still more flowers) and moisture (mists, o'er-brimmed, clammy). Autumn, then, is first seen as the time of the completion of the year, when Nature is at her most bountiful. As is appropriate for man's reaction to this aspect of nature, the appeal of stanza one is almost entirely to the senses.

The second stanza seems to describe a time later in autumn, the time just after the harvest. Perhaps the dominant feature of this stanza is its mood of liberation, the carefree, satiated feeling of a job finished. The stanza has two main elements, those relating to the harvest (store, granary, winnowing, half-reap'd, hook, swath, gleaner, last oozings) and those establishing the mood (careless, sound asleep, Drows'd, thy laden head, patient look).

Stanza 3 depicts, almost without relief, the onrushing death of nature (barred clouds, soft-dying day, stubble-plains, wailful choir, mourn, borne aloft or sinking, lives or dies).

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[1] Cazamian and Legouis, A History of English Literature (New York: The Macmillan Company, 1930), p. 1096.

Such a reading would, of itself, suffice to show that Keats is a substantial poet. The mere fact that so little is wasted, that so many of his words are operative in achieving the effects he desires, speaks highly of Keats' poetic ability. The poem can be read simply as a very effective description of three distinctive stages of autumn.

There is, however, another important aspect of the poem about which we have, as yet, said nothing. A reader familiar with Keats' concern for the ravages of time cannot help being somewhat bothered by line 10: "Until they think warm days will never cease." Nature is a deceiver; there is about her, in this time of year, an impression of permanence which lulls the bees who will soon die. The imminence of death is suggested more clearly in stanza 2, especially in the "last oozings" of the cider press. Autumn is, indeed, falling asleep, but in a much more sinister sense than would at first appear to be true.

The question of stanza 3, "Where are the songs of spring," now becomes something like "Where is the promise of new life?" Keats puts the question temporarily in abeyance by talking of the pleasures of late fall. The last four lines might appear to negate Keats' insistence on death in this stanze, but close reading will show that what he is describing is really just another instance of deception. As winter comes on, the crickets will die, the "full-grown lambs" will be butchered, and the robin and the swallows will migrate, abandoning the dead land. Keats' attitude is almost one of quiet resignation to the onset of death, perhaps because death is seen as being so perfectly a part of the natural cycle. One can hardly help being reminded of Ecclesiastes:

> To every thing there is a season, and a time to every purpose under the heaven;
>
> A time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted.
>
> --Ecclesiastes 3: 1-2

Beyond question, Keats was concerned about time. However, the attitude of this poem seems to express an acceptance something like (though probably not identical to) that of the writer of Ecclesiastes. Such a reading does a good deal less violence to the tone of the poem than do any Freudian speculations about Keats' "death wish."

There may be yet one more level of suggestion operative in the poem. Keats puts aside the question of the "songs of Spring," but he does not altogether negate it. If nature is a deceiver to the man caught in time, then it is possible that in her final appearance in the poem she is deceptive once again. There are "songs of Spring," however little we may see in the onset of winter to explain their existence. This reading, we should caution, depends upon speculation and has very tenuous connections with the text. We probably ought to regard it as an overtone which some readers sense in examining the poem rather than as a statement implicit within the text.

5. Coleridge: "This Lime-Tree Bower My Prison"

In an essay entitled "Coleridge's Conversation Poems,"[1] George McLean Harper includes "This Lime-Tree Bower" in a group of poems which he calls Coleridge's "Poems of Friendship" or "Conversation Poems." In the essay, Harper praises these poems because, he says, they comprise a candid revelation, in easy and natural style, of the affections of a good and loving man. That is, Harper sees in Coleridge three fairly distinct gifts--a gift for philosophy, a gift for poetry, and a gift for friendship. Coleridge's philosophy, he argues, presents extreme difficulties; it is brilliant but elusive. In like manner, his great mystery poems ("Kubla Khan," "The Ancient Mariner," "Christabel") work on the reader a fascination which defies analysis. What happens in the "Conversation Poems," Harper says, is that Wordsworth's gift for friendship assumes dominance. Addressing each of these poems to friends, Coleridge reveals a good deal of his love for nature and for his fellow men. Perhaps more importantly, Coleridge's concern with expressing his feelings "tames" his ideas, transposes them, as it were, into a key in which most readers find them more accessible than they are in his philosophical writings or in his mystery poems. One is hard put to discuss the "Conversation Poems" as revelations of Coleridge's character without descending into mawkish drivel; however, of their second quality, as a "key" to Coleridge's ideas and poetic techniques, the teacher can make good use.

The situation from which this poem arose is worth our notice. In June of 1797, Coleridge was visited by Charles Lamb, Willian and Dorothy Wordsworth, and Sara Hutchinson, Dorothy's sister. During the course of their stay, Coleridge severely burned his foot and was thus unable to accompany them on their walks through the countryside. He wrote "This Lime-Tree Bower" while Lamb and the Wordsworths were off to see a water fall he had told them about.

The particular situation in which Coleridge wrote probably accounts for the two glaring faults which most readers find in the poem. Of these, the first and probably more serious lapse is to be found in lines 2-6. No doubt every reader has indulged, fleetingly, in such a melodramatic rendering of his own misfortunes;

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[1] In English Romantic Poets, ed. M. H. Abrams. See Bibliography.

a poet's discretion, however, should warn him against fixing in print such an exaggerated response to a disappointing situation. Certainly the notion that the poet "never more may meet again" his peripatetic friends descends into sheer bathos.

A second difficulty with the poem is that Coleridge here renders a picture of Charles Lamb which no reader of Lamb would recognize. Charles Lamb, born and raised in London, was a "city boy" who loved London more than any other place on earth. He was, in addition, a gay-spirited, fun-loving man whose favorite pastime was witty literary argument. Hence, the description of Lamb as "pent" in the great city, winning his way with "sad yet patient soul, through evil and pain/ And strange calamity" presents a ludicrous picture. Nor does "gentle-hearted Charles" seem to have much in common with the Lamb who was a master of biting irony and of polemic. In fairness, we should add that these lines are in part victims of history; knowledge of the acrimonious feud between Coleridge and Lamb, a feud which began after this poem was written, undoubtedly colors our reading.

The poem abounds throughout with visual images, particularly images of light and shadow. Almost all the poet's thoughts and feelings are couched in terms of light ane sight:

> even when age
> Had dimm'd mine eyes to blindness! (ll. 4-5)
>
> Such hues
>
> As veil the Almighty Spirit, when yet he makes
> Spirits perceive his presence. (ll. 41-43)
>
> (I) lov'd to see
> The shadow of the leaf. . . (ll. 49-50)

The effect is twofold: First the experience being described is made to seem more immediate. Second, and more important, the seeming contradiction of describing as visible things which are not literally visible to the senses (the onset of death, the presence of the "Almighty Spirit") holds the key to the poem's central premise, namely that nature is the cloak of the "Almighty Spirit," so that he who sees nature aright does, indeed, "see" the invisible. Coleridge's peroration (ll. 59-64) is a striking precursor of Wordsworth's famous lines in "Tintern Abbey":

> Knowing that Nature never did betray
> The heart that loved her; 'tis her privilege,
> Through all the years of this our life, to lead
> From joy to joy. (ll. 122-125)

Like Wordsworth, Coleridge often includes in his poems observations so precise that a casual reader is apt to miss their full impact. Thus, for instance, the description of the ash tree in lines 13-16 paints an entire scene: the tree stands immobile with its "few poor yellow leaves," but its reflection shimmers and dances in a pool of water at the foot of the waterfall. Coleridge, by including precisely the right nugget of information, forces the reader to paint the picture. The result, of course, is that the reader derives satisfaction from playing Coleridge's "language game" successfully. Students who have studied the tenth-grade language units might make some useful observations on the ways in which Coleridge manipulates the logical and linguistic oppositions in these lines to force his reader to draw a specific picture.

6. Wordsworth: "Lines Composed A Few Miles Above Tintern Abbey"

The questions in the student packet are designed primarily to help the students see in this poem a kind of summary statement of many of the typical Romantic attitudes toward nature. There is, of course, much more to the poem than that. In this poem the students will encounter, for the first time, Wordsworth's scheme of presenting human life as a progression through three major stages of maturation. The teacher would probably do well not to attempt a very detailed discussion of this theme just yet; a fuller and much more useful discussion will necessarily arise out of the questions asked about the "Immortality Ode" in a later section of this unit. Those few questions which are asked in the student packet are largely self-explanatory.

Finally, "Tintern Abbey" contains what many readers consider some of the finest lyric poetry in English. In passages like lines 93-102, Wordsworth's exalted style is at work upon themes great enough to justify its use, and the result is splendid poetry. Each teacher can best judge, in the light of his own capabilities and of the quality of his own students, how much appreciation he can convey without making the kind of emotional presentation which makes so many young readers hostile to lyric poetry. (If the teacher reads well, or has some students who read especially well, he might try reading aloud ll. 35-49, 93-102, and 119-146. Good students can hear and appreciate the mastery of phrasing, of vowel modulations, and of verbal rhythms which informs these lines, even though they may not know the technical names for what they hear.)

"Tintern Abbey" is rather more carefully constructed than many of Wordsworth's poems seem to be. Notice, for instance, the great care with which the time contrasts are presented. The contrast between the Wordsworth of five years (and sometimes longer) ago and the Wordsworth of now prepares the way for a parallel contrast between the Wordsworth of now and the Dorothy of now. In this way, Wordsworth makes it clear that the process of maturation which he details in his own life is exemplary rather than merely autobiographical; Dorothy, and probably the reader as well, is seen by Wordsworth as a beloved pupil whom he wishes to instruct in the method and meaning of maturation.

From the beginning of the poem, Wordsworth speaks as one who has achieved reconciliation; his is a "unitive" vision of the universe. Thus, although the mountain cliffs, in their lofty isolation, evoke thoughts of "more deep seclusion" (memories of his period of alienation), they also serve to "connect" the landscape with the "sky." That is, not only do they literally reach up out of the land toward the sky, but also their grandeur bespeaks the presence in nature of that sublime force which men describe as having its dwelling-place in the heavens.

Wordsworth's unitive vision dictates the character of his description of the present scene, a scene in which the human inhabitants, far from producing a discordant note, are seen as interfusing with their natural surroundings. Thus, the hedge-rows are not marks made by man on the land so much as just another part of nature, "Little lines / Of sportive wood run wild." The farms fit so naturally into their setting that the woods run "Green to the very door." Even the smoke of fires seems no more than "notice" that the area is peopled by hermits or "vagrant dwellers," men sojourning for a little time on the changeless face of the land.

In lines 23-49, Wordsworth tells of the role which this area, taken as an emblem for nature in general, has played in his later life. In the process, he provides a summary of the way in which love of nature ennobles man. He begins by stating that the memory of these scenes has stayed ever present with him; the simile of seeing in line 24 emphasizes the immediacy of these memories. The effect of such memories brings comfort in a series of ways which are of ascending importance. The memory of nature's harmony at first provides merely physical comfort ("the heart"), and finally comfort which is almost purely spiritual ("my purer mind"). These memories, these feelings "of unremembered pleasure," lead man to acts of charity (ll. 33-35) which bespeak his love for his fellow man. Even more importantly, they lead man to "another gift, / Of aspect more sublime," a feeling of connection with that great spiritual love which is the governing force of the universe. The language of lines 35-49 is expressly religious. The experience of perceiving the love and harmony of the universe is so immediate that Wordsworth uses a sensory metaphor to describe it: "We see into the life of things."

"Joy" is an important word for Wordsworth, and its use here is instructive. "Joy" does not mean mere pleasure; it is, rather, man's reaction to the "power of harmony," man's unshakable conviction that things are as they should be. Finally, we should notice that man does not achieve his perception of the harmony of all things in a symbolic, god-filled universe by searching arrogantly after this perception. It is with "an eye made quiet" by the perception of harmony that man sees. Man must wait upon the vision in precisely the sense that Christians are admonished to "wait upon the Lord." Man waits by making himself receptive to the evidences of a power beyond his own making; this waiting is the "wise passiveness" of which Wordsworth so often speaks.

Lines 50-57 recapitulate the regenerative process described above. The Wye, of course, is the river which runs through the area. Again, Wordsworth makes the regenerative force of nature explicitly spiritual: "How often has my spirit turned to thee!"

In lines 58-83, Wordsworth tells how he reacted to nature during his time of alienation, the second stage of his maturity. Again, a sensory metaphor illustrates the immediacy of his recollection: "The picture of the mind revives again." Perhaps the important thing to be said about this second stage is that, like Blake's State of Experience, it is not all bad. Wordsworth freely admits the pleasures which come from seeing things as separate, external entities. The state of alienation is a state of "joys" and "raptures," but the pleasures of this state are inseparably mixed with the pains of mortality and temporality. Thus, he speaks of "aching joys" and "dizzy raptures."

Lines 85-111 speak more explicitly of what is gained and what lost when man outgrows this second stage of maturity. What is lost is the rapturous quality of life. What is gained is that nature now imparts to man, as might be expected from what was said in lines 23-49, charity (ll. 88-93) and faith (ll. 93-102). Notice that the "presence" of lines 93-102 is described in words rich in religious associations. The diction and the parallel structures of these lines remind many readers of the Psalms.

In the last major section of the poem, Wordsworth turns his attention to Dorothy, his sister. In telling her that nature leads from "joy to joy," Wordsworth suggests that man's progress through the three stages should be read as entry into ever-higher levels of good rather than as a descent from and return to goodness. Again, Wordsworth deliberately uses religious language to describe the "cheerful faith" which arises out of communion with nature. This section presents a peroration which Wordworth quite clearly intended should be an exhortation to his reader as well as to Dorothy.

B. The Revolt Against Society:

Almost inevitably, the concern of the Romantic poets for the dignity and worth of the individual led most of them to some sort of interest in social and political problems. Most of the Romantics regarded society either as downright evil or as tending to become evil and to corrupt men. The directions which the Romantics took in political matters, however, were not all identical. Wordsworth emphasized the need for personal reform. Coleridge and Blake pointed out the evils which existed in English national life, and Shelley and Byron worked actively in and around some of the most radical political and social organizations of their time. Keats was probably the least politically oriented of the major Romantic poets. The poems in this section reveal some of the typical political and social attitudes of Blake, Wordsworth, Shelley, and Byron.

1. Wordsworth: The Prelude: Book IX, ll. 502-532.

In Book IX, Wordsworth details his experience with the French Revolution, an experience which began in the naive hope that all injustices were to be wiped away and ended in bitter disillusionment. In the sketch of the French girl and her calf, Wordsworth creates an emblem of the twin evils against which the French Revolution was fighting--material want and complete lack of hope. Lines 518-532 express the creed of the true revolutionary, who always feels that he is in the service of a cause which must inevitably triumph, whatever his personal fate may be. The idea that all people should have a voice in their own government is revolutionary enough even today, but one can hardly imagine how new and radical such an idea seemed in 1789. Notice also the heavy emphasis which Wordsworth puts on the desire of the Revolutionists to secure due process and a code of legal rights. These ideas were at that time new and exciting; it was, of course, in 1789 that our own Constitution was made.

2. Wordsworth: The Prelude: Book XI, ll. 106-144, 173-222, 270-305.

a. Ll. 106-144: These lines are probably the most famous description of the excitement of the French Revolution ever written. However, Wordsworth is writing here from the point of view of the older, more conservative poet who had rejected not only this particular revolution but almost all modes of institutional reform. Perhaps the greatest difficulty in teaching The Prelude comes in helping students to remember that this is the mature poet writing, a situation which often creates a duality of attitude. In this passage, there is just such a duality; part of the poet speaks convincingly of the joy of those days, while another part of the poet keeps intruding to remind us that the hopes and dreams of which he speaks turned out to be largely illusory.

The reference to "Reason" in lines 113-116 perhaps calls for some explanation. The revolutionary regimes which came after the first onset of revolution, and especially the Committee of Public Safety under Robespierre, announced that all the old laws and practices based on precedent and privilege were to be abolished. In place of these outworn laws, they promised to govern the country solely according to the dictates of reason. Line 116 clearly implies that the work was going on in reason's name, not by reason's dictates. In this suggestion, Wordsworth is quite correct. What was "reasonable" turned out to mean whatever was desired by those in power.

The rather puzzling metaphor of line 121 seems to mean something like this: the revolutionary governments were judged according to what they promised to do in the future. Whatever they did in the present was excused as a necessary means to some future end. Thus, men chose the government which gave promise of future goodness ("the budding rose") and rejected the established government ("the rose full blown"), judging the established order on the quite different premise that it had achieved its finished form.

Lines 125-144 give one possible explanation for the great support and favor which the French Revolution found among intellectuals, namely that the revolution gave thinkers a chance to try to put their theories into actual practice. The intellectuals then discovered that the common people were not ready for the responsibilities and privileges which a democracy would give them. The result was the reign of terror which followed the revolution. From this time on, Wordsworth began to speak less about the goodness of the common man and more about the need for order and regulation. In this passage, we see hints of this disillusionment.

b. Ll. 173-222: Probably the greatest difficulty in teaching Wordsworth is to get the students to read his lines until they make sense. Wordsworth often inverts his syntax and uses his words in unfamiliar ways. The present passage is of the kind which readers often skim over without really trying very hard to understand.

Lines 173-185 detail Wordsworth's first great political disillusionment, which grew out of England's declaring war on France. Obeying his impulses, Wordsworth had felt very great love for his country, the scene of his childhood joys. Following his human sympathies, he felt great love for France, the country which seemed to have struck monumental blows for liberty and human dignity. When England went to war with France, Wordsworth was caught in a clash of his affections. Lines 177-178 seem to say that his love of the English countryside and its beauty formed his sentiments (as was suggested in "Tintern Abbey"). Now, England had betrayed many of the ideals which the English countryside had taught him to honor. Thus, his sentiments were so soured and corrupted that he neither trusted his impulses nor any longer loved the country which had so betrayed his ideals. His sentiments of love for his country changed into sentiments of hatred (l. 180). His very reliance on impulse turned into its opposite, reliance on rational thought. Hurt and embittered, he turned from his intuition as a rejected lover turns from the object of his love (ll. 186-188).

In this frame of mind, he was responsive to the appeals of "wild theories" like Godwin's Political Justice. He turned to theory and speculation in the hope that these could give him the certainty which sentiment could not (ll. 194-205).

Having reasoned himself into hatred of England and reliance on abstract political theory, Wordsworth received a second great shock when France tried to make political and commercial capital of her involvement in the war. The "scale of liberty" rose up because the pan was empty--there was no liberty left in France. Wordsworth, now a fully mature man, recognizes that he was shocked less by the end of French liberty than by the fact that France's new course of action disproved his own political theories (ll. 211-216). As people are apt to do, Wordsworth held even more fiercely to his political ideas (ll. 216-218), until ideas and theories came to be the only ways of knowing that he recognized (ll. 220-222).

c. Ll. 270-305: These lines recount the end of Wordsworth's attempt to become a political theorist, "To anatomize the frame of social life." The result of attempting to decide moral questions rationally is confusion. What Wordsworth implies is not that there are no answers to moral questions, but rather that such answers as do exist can not be discovered by rational process. A valid political theory must begin by somehow raising the common people to the level of responsibility and intelligence at which they can properly use the freedom which Wordsworth intuitively knows they deserve. This is why, after the French Revolution, Wordsworth lost interest in social reform and became more interested in personal moral reformation. At its worst, his concern for order was to lead him to write, in 1839 and 1840, fourteen sonnets in praise of capital punishment. People have held many opinions about capital punishment, but few people have ever considered it a fit subject for sonnets.

3. Blake: _Songs of Innocence_: "Holy Thursday"

This song, along with several other _Songs of Innocence and Experience_, first appeared in an early satiric work of Blake's called _An Island In The Moon_. Blake later took these songs, added some others, and published them in the present form. As with "The Tiger" and "The Lamb," the readings suggested for the two "Holy Thursday" poems take into account both Blake's satiric intention and the context of contrasting pairs into which Blake finally cast his poems.

On its surface, "Holy Thursday" seems to be a rather conventional poem in praise of institutionalized charity. The children of London's orphanages (notably of Christ's Hospital, the orphanage in which Charles Lamb grew up) used to assemble annually in St. Paul's Cathedral to sing hymns, to voice their gratitude for being maintained, and to hear assorted dignitaries tell them how fortunate they were. Of all this the speaker of the poem seems to approve wholeheartedly. The poem's conclusion, that one ought to approve of charity, is certainly conventional. (Even the verse form, the so-called "Old 14'er," is conventional--broken into lines at the pause, it becomes the ballad stanza.)

However, the poem contains numerous suggestions which contradict the easy approval that lies on its surface. Having been alerted to the duality of values which permeates "The Lamb," the reader should find considerable significance in Blake's calling the children a "multitude of lambs." If we are to believe that the children are, like lambs, kept because they are somehow being victimized, then a number of other elements in the poem, elements which the narrator reports with bland approval, take on a greater, more ironic significance.

Blake was a gifted painter as well as an accomplished poet. (If you can find some color reproductions of the illustrations which Blake made for his own poems, your students will likely find them both interesting and illuminating.) Blake's paintings are formal, stylized compositions which emphasize what he called "the solid form." In his poetry, too, Blake uses the elements of formal composition--position, perspective, and color contrast--as strong indicators of his attitude. Thus, in line two, the children are dressed in red, blue, and green--the colors of nature, of spring, and of vitality. Their keepers, on the other hand, have grey heads and white wands. These are the colors of the unnatural, of winter, and of death. It is the keepers, then, who are in the grip of "Experience," of spiritual death. The children are in a state of Innocence and spiritual life. These implications are further borne out when Blake calls the children the "flowers of London" and speaks of their "radiance"--a word which suggests exaltation and perhaps a spark of divinity.

Without exaggerating the strength of the suggestion, one might notice the careful way in which the children, with their exuberance and vitality, are forced into rigid patterns for the ceremony. Led by their elders ("Grey-headed beadles walk'd before"), they parade in carefully ordered ranks ("two and two") into St. Paul's. The rather curious repetition of "Seated in companies they sit" makes sense only if we take "Seated," as opposed to "they sit," to mean that the elders have arranged the children in orderly rows. One may fairly sense a suggestion, though certainly not an explicit statement, that the elders are regimenting these children into the patterns of behavior and thought which Blake called the "State of Experience."

Most critics find these implications further developed in the final stanza. The children are identified with wind and thunder, aspects of the power of nature. Twice the children are closely connected with "Heaven." Blake takes the rather conventional notion of the children's hymns rising to heaven and gives it an ironic twist by immediately directing the reader's attention downward: the children's keepers sit, appropriately enough, below them. Blake's irony is now less thinly veiled as he describes the keepers as "agèd men" and "wise guardians of the poor." The cliché motto of the last line now rings strangely false.

In short, Blake has made of this little tale a myth about the goodness of children and the evil of the society in which children live. For a full explication of Blake's myth, we need only turn to the companion poem.

4. Blake: Songs of Experience: "Holy Thursday"

In the introduction to Songs of Experience, a character whom Blake calls "The Bard" calls Earth to arise from its fallen state. The Bard is a kind of visionary seer who "sees" the present, the past, and the future. His intelligence perceives everything and is not limited to the kind of "reason" which man in the State of Experience obeys. In a word, the Bard is Blake's spokesman. He is, in addition, the speaker of several of the Songs, including this one.

If, Blake argues, England were a rich country, there would need be no institutions for dealing with poverty. The children are fed with a "cold" hand, and it is "winter" in England. Blake is explicitly tying the condition of the country to the states of mind and soul of the "aged men" who run the orphanages. That hand is "usurous"; it is the clutching greed of those who run society whcih creates poverty, draining off the plenty of the land. Their "charitable" contributions amount to nothing more than giving back a fraction of what they have stolen. Moral confusion is the inevitable concomitant of the State of Experience, and it is moral confusion which makes of Holy Thursday an occasion for public celebration.

5. Blake: Songs of Innocence: "The Chimney Sweeper"

The condition of chimney-sweepers, and especially of young boys so employed, seems to have been about as wretched as can be imagined. To the hazards of climbing, of weather, and of long hours and hard work were added all the pulmonary complications of working constantly in dust and soot. Yet, somehow, the English had developed a habit of speaking (and apparently thinking) of sweeps as quaint, picturesque little fellows who did fascinating, if rather untidy, work. It may be that the truth of the matter was simply too grim to be faced. Charles Lamb comments, dryly but grimly, on the irresponsible, patronizing attitudes which the wealthy took toward the sweeps in an essay called "The Praise of Chimney-Sweepers." So stringent a social and moral critic as Blake could hardly fail to treat of the chimney-sweepers.

In this poem, the speaker is explicitly identified as a child. His understanding is clearly limited, and this may provide an answer to those who accuse Blake of expressing a simple-minded nostalgia for childhood. We should perhaps also note that some critics find this poem weak precisely because the child-narrator is so patently naive. A brief examination may (or may not) resolve such objections.

As he often did, Blake explicitly connects the child, Tom Dacre, with "The Lamb." It is probably worth noticing that, in this poem, the shearing of the lamb actually happens. Such consolation as the child narrator has to offer suggests that he has been infected with the same kind of determined blindness which can ask orphans to celebrate their circumstances. This child sees Tom's dream as a vision of better days to come. He seems unable, because of his innocence, to recognize that this vision of paradise has, as its first condition, the death of the suffering children. So desperate is the plight of the sweeps that they think of simple natural beauty (rivers and green plains) as attainable only in heaven. There may be added irony in the picture of the children scrubbed white, for beneath the black soot most of London's chimney sweeps had black skin. Londoners seemed to feel no qualms about taking African children from their homes (which were as green and warm as the heaven of Tom's dream) and putting them into the murderous conditions of the London slums. Even the prospect of having God for a father seems a curious notion for the narrator to entertain, since his own father sold him into this way of life.

The reader, if not the child, is drawn back from any involvement in the dream by the reminders of the dark and cold in the last stanza.

6. Blake: Songs of Experience: "The Chimney Sweeper"

In this poem, Blake pins the blame for the child's misery squarely on the institutionalized church. Just as charities offer a sap to the consciences of the rich, so, Blake says, organized religion offers an escape from responsibility. The child, who is preternaturally wise, suggests in a few lines a picture of religion which runs through Blake's poetry. Time, Blake believed, is one of the kinds of limitation imposed by rationality. Christ's promise of eternal life, Blake believed, meant that man could transcend the limits of temporality. In time, however, the promise of heaven became degraded. Those who ran society for their own profit talked of heaven as a place, rather than a condition, a place where everyone would live like the kings of this world. This pie-in-the-sky heaven provided a convenient distraction; if this world is only a testing place from which the faithful will go on to something better, then there is little need to worry about the slums, the poverty, or the people of this world. In The Book of Urizen, Blake says this:

> . . . a Web, dark and cold, throughout all
> The tormented element stretch'd
> From the sorrows of Urizen's soul.
>
> * * *
>
> So twisted the cords, and so knotted
> The meshes, twisted like to the human brain.
> And all call'd it the Net of Religion.

It is probably important that your students see clearly what Blake is saying; it is the perversions of Christ's teachings, rather than the teachings themselves, which Blake blames.

7. Shelley: Prometheus Unbound: Act III, Scene iv, ll. 125-204.

Prometheus Unbound purports to be a drama, but if it is a drama, it is not of the same vintage as Greek or Shakespearean drama. The distinguishing feature seems to be that Shelley's drama aspires more directly to general significance than do the plays of Shakespeare or of the Greek dramatists. Although the Greeks used myth, they still created an historical illusion; Shelley does not. Instead, Shelley uses his fiction in much the way that writers of morality plays (such as the author Everyman) do. As his own preface suggests, Shelley employs an allegorical fiction in which the characters "stand for" recognizable ideas; Shakespeare, on the other hand, pretends to create "real" characters. Perhaps the difference between Shelleyan drama and Shakespearean drama could best be pointed up by comparing two works of another genre; Paradise Lost is "like" Shelley's drama, and the Aeneid is "like" Shakespeare's drama.

The first passage that the students will read comes at the end of the third act. Prior to this passage, Prometheus, in Act I, has vowed that he will not submit to Jupiter. He suffers intensely, the whole creation suffers with him, and in a series of speeches Prometheus suggests that his suffering has taught him that charity or love is the cardinal principle of all action. Act I ends with the announcement that Asia, Prometheus' lover, is exiled and grieving in the East.

Act II centers on Asia, a kind of allegorical representation of charity, who is grieving because of Prometheus' suffering. Asia sees a vision of Prometheus, but in the vision she is separated from him by some sort of creature. Following the dream-spirit, Asia and Panthea pass through a forest and eventually come to Demogorgon's cave, where Asia learns that "Prometheus shall arise / henceforth the sun of this rejoicing world."

Act III begins with a scene in heaven. Jupiter says that "All else had been subdued to me; alone / The soul of man . . . / burns toward heaven with fierce reproach. . ." Demogorgon arrives at the throne of Jupiter and, although he is Jupiter's child, fulfills the decrees of Necessity by deposing Jupiter. In Act III, after Jupiter has fallen, Hercules comes to unbind Prometheus. Prometheus and the other characters then engage in long speeches proclaiming the evil of Jupiter and the greatness of mankind's spirit.

At this point comes the passage that the students read. The Spirit of the Hour acts as a kind of chorus by describing what has happened and what will happen. More precisely, the speaker is a prophet. The Spirit of the Hour, of course, is some kind of emblematic or allegorical representation of temporality or time, as opposed to eternity, but the speaker talks about the application of eternal or universal principles to temporal affairs. The freeing of Prometheues (or of the spirit of mankind)--his suffering in time; his falling upon thorns and bleeding; and the final release from his bondage to temporality--has made man a kind of eternal creature, thus enabling him to live in charity and justice, as he naturally seeks to live.

The passage which we are examining is apocalyptic. Shelley is here suggesting what would happen if man could and would free his spirit from the tyranny of the temporal world. As man does so, he becomes eternal, and time exists no longer. When time disappears, the agents of time disappear. Kings, judges, and all governmental machinery--the sources of hate and tyranny and of all the vices--are annihlated. With the restoration or "redemption" of Prometheus (mankind's spirit) comes the restoration of all nature. Harmony is established, and government exists as a result of "free discipline," spontaneous acknowledgement of the necessity of practicing the virtue of charity.

Shelley, of course, is not pretending to prophesy that these conditions will prevail in England or anywhere else. What he is doing is proposing, through a fictive model, what could be the case if the human spirit were to free itself by suffering as does Prometheus.

If one reads Shelley's *Philosophical View of Reform*, he will see that Shelley realizes that his ideals will not be quickly attained; indeed, they are more likely to be attained by gentle persuasion and cajoling than by coercion and violent revolution. Shelley realizes that immediate destruction of the present system and all its evils would probably result only in another kind of tyranny. He knows about the French Revolution, and he is not the kind of idealist who shuts himself off from the realities of social and political life. These concerns, however, do not bother Shelley in this poem, for here he is creating a fictive model--a model that portrays what could be, not what is, the case. The reader, in fact, is led by the passage under examination to consider the discrepancy between what is and what ought to be.

8. Shelley: *Prometheus Unbound*, Act IV, Scene i, ll. 86-99, 188-231, 554-578.

Act IV constitutes a poem praising the greatness of the human spirit freed from the concerns of temporality (the human spirit "redeemed"). The last lines of Act IV are spoken by Demogorgon, the representation of necessity, that influential and "pervading Spirit co-eternal with the universe." The spirit for which Demogorgon stands is, for Shelley, not God; neither does it seem to be Eternity. Eternity in this passage has "an infirm hand" and is mother of "many acts," but not of all acts. If Demogorgon represents the continually creative force at work in the universe, then he is superior to Eternity. However, such a facile explanation overlooks an earlier speech in which Demogorgon identifies himself as Eternity (III, i, 52). It might seem, then, either than Shelley does not realize the inconsistency in these lines or that Shelley attributes to the all-pervading Spirit a kind of uncertainty and limited power; however, the context of his other poetry makes such a reading unsatisfactory.

The use of the conditional "if" and the subjunctive "should" suggests that what Shelley may be saying here is that even if Eternity were less than certain, steadfast, and absolute, less than totally responsible for all acts and hours, even then the spells--Gentleness, Virtue, Wisdom, and Endurance--would still be potent. Shelley, in addition, may be conceding that there is no providential scheme and that man is left to do the best he can without any kind of superhuman aid; such a concession would not be surprising for a man who, according to Mrs. Shelley, believed that by willing to, men could annihlate all evil.

The latter suggestion makes the most sense, perhaps, for in the succeeding lines Demorgorgon begins to talk about hope and says that hope--even though it is an unvalidated and unproveable assumption that things will work out--produces that which man desires. In the final lines, Shelley asserts that all things to which man naturally aspires can be attained by acting steadfastly and certainly: "neither to change, nor falter, nor repent." Man, for Shelley, can become man only by recognizing and asserting his manhood.

The most significant idea in this passage, however, is the assertion that love is the fountainhead of all the virtues. This passage seems to be a kind of homily which not only urges man to seek for love but also tells him how to practice it. Love is defined by an inductive process; Shelley's procedure is to examine the consequences and to infer from their nature what the nature of their cause must be. These lines, however, are more than a mere logical exercise. Love, for instance, takes the form of a bird; Shelley may have had in mind the traditional Christian dove, an emblem for the holy spirit. This suggestion gains credibility when one considers the apocalyptic tone and the allusions to Revelations in the next lines. The words "seals," "pit," and "serpent" suggest that Shelley may be alluding to the following passage from Revelations:

> And the fifth angel sounded, and I saw a star fall from heaven, unto the earth: and to him was given the key to the bottomless pit.
>
> And he opened the bottomless pit; and there arose a smoke out of the pit, as the smoke of a great furnace; and the sun and the air were darkened by reason of the smoke of the pit.
>
> And there came out of the smoke locusts upon the earth: and unto them was given power, as the scorpions of the earth have power.

> And it was commanded them that they should not hurt the grass of the earth, neither any green thing, neither any tree; but only those men which have not the seal of God in their foreheads.
>
> --Revelations 9:1-4

John's use of the word "seals" may suggest how Shelley's lines are to be interpreted. The "serpent" that would come out of the pit of Destruction might represent, for Shelley, the hatred and violence and repression which man suffers in this world. The "seals" of man's assurance that the serpent can be conquered are also the "spells" (the means) by which man conquers the serpent: "Gentleness, Virtue, Wisdom, and Endurance."

When Demogorgon's speech is compared with the previously discussed speech by the Spirit of the Hour, one notices extreme differences in diction and imagery: The first speech is characterized by concreteness, the second by abstraction. Although concreteness is generally more highly regarded than abstraction, it would seem in this case that the abstractions can be defended. Shelley, in this passage, seems to be universalizing the earlier speech and laying bare those attitudes and principles of action which must be followed if man is to practice love in the temporal world. In Demogorgon's speech, Shelley suggests that these attitudes and principles have about them an eternality which transcends all agents of time and its evil.

9. Byron: "The Prisoner of Chillon"

Very little needs to be said about this poem. The questions suggested in the student manual, together with Byron's clarity, should be enough to suggest a reading of the poem. What is of particular interest here is the attitude toward society which Byron suggests. At least since the time of the Enlightenment, it had been assumed that man was innately a social creature. Here, and in a play called "Manfred," Byron seems to suggest that man may, in certain circumstances, be sufficient unto himself. It is signs of the continuing vitality of nature which, in stanza X, rouse the prisoner out of his lethargy. The prisoner regains his freedom "with a sigh" because, apparently, he has learned to live in harmony with himself and with nature. From this perspective, he can look out at the world and see that we are all "inmates" of society as surely as he and his brothers and the spiders and mice are all inmates of one cell. If man is sufficient unto himself, then society is, by definition, limited in its claims on man. We often speak of Byron's "despair," but it may be that poems like this one suggest the sources and limits of that despair. Certainly this poem takes full account of the evil and misery of life, and surely the poem's end suggests that a retreat into the self affords something like a way of transcending that evil and misery.

C. The Function of Poetry and the Power of Imagination:

As has been suggested in the student manual, the Romantic poets are preeminently concerned with creating art which somehow explains or suggests or embodies some private, subjective, intuitive experience. This kind of creation puts the poet himself--his thoughts, his emotions, his perceptions--at the very center of the product, as well as the process, of poetic imagination. Wordsworth was being an archetypal Romantic when he decided to write his great work, The Prelude, about "The Growth of a Poet's Mind." Each of the poems in this section treats, in its own fashion, of two basic questions: what is the poet's job, and what kinds of truth can be discovered by the exercise of creative imagination.

In preparing to teach this section, the teacher could do worse than to consult the authors themselves; by reading the "Preface" and "Appendix" to the 1802 edition of Lyrical Ballads (Coleridge and Wordsworth), the "Preface" to Poems, 1815 (Wordsworth), the Biographia Literaria (Coleridge), and the "Defense of Poetry" (Shelley). Useful extracts from each of these works are reprinted in the prose anthology of Carl R. Woodring, listed in the Bibliography at the end of this unit.

1. Wordsworth: "Expostulation and Reply"

The editors of the unit chose to include this poem, and the one that follows it, to let the students see a side of Wordsworth which is often ignored for the image of the solemn preacher of high Romanticism. The playful pun of line 8, the deft jab at Puritan industriousness in line 10, and the epigrammatic flavor of the foreshortened last line in each stanza all contribute to the tone of good-natured raillery. At the same time, phrases like "wise passiveness" and "Powers which. . . [impress] our minds" should remind your students that Wordsworth is dealing with subjects no less important than the nature of truth and the way that man discovers that truth.

2. Wordsworth: "The Tables Turned"

In this companion poem, Wordsworth turns inquisitor and, still playfully, rails at his sober friend. Touching lightly on the popular image of the scholar grown dim-eyed (line 3) from bending over his books (line 2), the poet rather carefully establishes a connection between the lore of formal learning and the kind of superstition embodied by the witches in Macbeth (line 4). As opposed to the dullness of books, everything connected with nature is characterized as freshness, sweetness, and light. Line 14 again suggests that it is the dulling asceticism of Puritan types which Wordsworth is poking fun at, and line 15 may refer, with more than a trace of irony, to the "inner light" which such types professed to follow.

Lines 21-28 abandon the playful tone long enough to preach, in effect, a standard Wordsworth sermon. While lines 26-27 can be adequately read as a general statement about rational inquiry, we might suspect a more specific intention as well. As we noted in the "Satire" unit, the eighteenth century saw the rise of inductive, experimental science and of the Royal Society. It is perhaps relevant that the greatest centers of the new experimental science were the Puritan schools, especially Gresham College. Wordsworth may well be citing "scientific" experiments as an instance of the cruelty and evil perpetrated by a rationality which is not informed and directed by some higher, trans-rational understanding.

In the last stanza, Wordsworth resumes his playful tone. Line 30 makes explicit, in a not unconventional pun, the duality between nature and books that Wordsworth has been playing with.

You will, of course, want to make sure that your students do not take Wordsworth too literally. Coming at the end of an age which praised rationality, Wordsworth is offering a corrective. He insists, not that knowledge is worthless, but that rationality is not knowledge enough. What he counsels is wisdom ("wise passiveness" and "a heart / that watches and receives"), not ignorance.

3. Coleridge: "The Eolian Harp"

One is hard put to speak of this poem without falling into effusive praise of its simplicity, its clarity, and its great eloquence. It has what one critic has called "a lapidary quality," an effect of having been cut and fitted with such care as to seem perfectly natural and perfectly flawless. (Such a statement ignores the obvious flaws of the parenthetical explanations early in the poem.) You can perhaps best judge for yourself how much attention your students should give to the nearly perfect tranquility which this poem achieves, tranquility which came hard to Coleridge, who was at once the most "intellectual" and the most orthodox of all the major Romantics.

Perhaps a few words about the poet's technique are in order. To begin with, the poem's structure is ingenious. Notice how quickly and how easily the poet moves from a real setting (the cottage) to fanciful musings (prompted by the sounds of that setting), to a general, almost Platonic, application of his thoughts ("And what if. . ."), and finally returns to the immediate situation with a statement renouncing such speculation in favor of the peace of the present moment. Paying careful attention to this progression of ideas will help to prepare your students for the material on patterns of development which comes later in this unit.

Second, the deliberate use of archaisms (as "thy, meet, yon, most needs, full many, dost, biddest, save when") helps to create an air of detachment, of a time and place far removed from present concerns. This almost scriptural quality of language contributes in no small measure to the tranquility and religious resignation of the latter part of the poem.

In its outlines, the poem constitutes almost a model instance of the trans-rational intelligence in action. Inspired by beauty and love, the poet gives his mind free rein to muse on the sound made by wind and harp. Quickly he moves his speculation over into the realm of myth ("Elfins, Fairy-Land, Paradise"), that repository of knowledge beyond the reach of rationality.

Whether by accident or design, Coleridge describes the "one life" in sensory and even synaesthetic (cross-sensory) images (ll. 26-29) very much like those used by Dante to refer to God. Lines 32-33, seeing nature not as material being but as potential beauty, symbolize the kind of understanding which is accessible only to the imagination. However, the analogy between the harp and the world, which another Romantic might have taken for granted, gives the more orthodox Coleridge pause. Sara does not fail to reprove his fancy, and he retracts these ideas as just one more product of "vain Philosophy." Instead, he throws himself wholly on faith, but on feeling faith which can accept and savor, without further reflection, the tranquility of the moment.

4. Shelley: "To A Skylark"

This is one of those poems which young readers (and some older ones) are apt to reject as too "pretty." The teacher's best course may well be to follow the suggestions about theme and technique implied in the students' manual without dwelling on the lyric emotion which permeates the poem.

Two thematic strains are of particular interest. First, the identification between poet and bird becomes so complete that the poet begins to ask questions about the bird's experience. Implicit in these questions is the assumption that beauty never just happens (cf. stanza XVII). For Shelley beauty is thus the sign and symbol of some truth or some understanding which goes far beyond the mere stimulation of the senses. Students may find it useful to look back at this poem after they have read Keats' "Grecian Urn" ode.

Second, we should notice that stanzas XVIII and XIX raise the theme of beauty and wisdom bought by suffering. Only out of suffering, the poet seems to say, can come that higher knowledge which surpasses either technical excellence or formal learning (stanza XX). Responsive to the full range of human feelings, the poet would, could he share the pain which the bird's song seems to suggest, produce the kind of exalted poetry ("harmonious madness") which the world could not ignore. This acceptance of apparent contradictions (great pain and great joy) is an instance of what Shelley called the "Reconciliation of Opposites." The ability to effect such a reconciliation, to know and accept all of experience, marks the kind of trans-rational knowledge to which most of the Romantics would have man aspire.

5. Coleridge: "Kubla Khan"

The questions and suggestions in the student packet should provide ample material for discussion of this poem. Two books may be of special interest to the teacher who is particularly interested in Coleridge. The Road to Xanadu, by John Livingston Lowes, traces in exhaustive detail the "source" materials which Coleridge apparently drew on in making "Kubla Khan." Because of its enormous detail, the book can be profitably read as a case study in the Romantic imagination.

The second book, Elisabeth Schneider's Coleridge, Opium, and Kubla Khan, deals with Coleridge's claim that the poem's first 36 lines were the product of an opium dream. Briefly, what Miss Schneider discovers is that opium is neither so debilitating nor so hallucinogenic as has commonly been supposed. Whatever its origin, the opium story has served to becloud, rather than clarify, the poem. The poem, the editors would suggest, breaks at line 36 simply because such compactness, power, and intensity cannot be long sustained. The readings which we have suggested to the students take into account, and even exploit, the contrast (which we take to be deliberate) between the vividness of the first part and the "flatness" of the second vision.

Students usually enjoy speculating about the poem's symbolism. Within reasonable limits, such speculation should probably be encouraged. The readings suggested in the student packet by no means exhaust the possibilities. A cautionary note: The reading of Kubla Khan as God, the river as life, and so on is taken from G. Wilson Knights' essay, "Coleridge's Divine Comedy." (The essay is reprinted in Abrams' anthology of criticism. See Bibliography.) Like much of Knights' criticism, this essay is provocative, ingenious, and rather far-fetched. Knights is stimulating, but he probably should not be taken as a definitive critic of Coleridge.

6. Wordsworth: The Prelude: Book XII, ll. 208-225

These lines present an argument which should, by now, be familiar to your students. These spots of time maintain "a renovating virtue," a capacity to rebuild and heal injured spirits. We might notice that it is "false opinion and contentious thought" which weigh down the mind. What these spots of time offer to man is the sure knowledge that there is more to know than rationality (opinion and thought). Wordsworth speaks of those moments in which we know that mind is "lord and master" of "outward sense"--that what we discover is conditioned by what we expect to discover. The words "lord" and "master" recall the medieval scheme of obligations and privileges. Thus, the rational faculties are not to be ignored; rather, they are to serve as the agents of the indwelling intelligence. But it is imagination which rules them, and it is the poet's task to recreate, imaginatively, those moments when the dominion of imagination most clearly reveals itself to the waking faculties.

7. Wordsworth: The Prelude: Book XIV, ll. 86-99, 188-231, 430-454.

   a. Ll. 86-99: The "power" of which Wordsworth speaks here, the power of imagination to reconcile and unify and identify with all things, is a strikingly "modern" idea. Much of what the Romantics suggested about the powers of imagination has since been confirmed by psychological inquiry. One thinks, too, of such modern theologians as Martin Buber, whose "I-Thou" concept states, essentially, that man must transcend his rational limitations in order to have an encounter with God. The reference to the "harmony" of "Heavens. . .spheres" alludes, no doubt, to the conventional "music of the spheres," an almost archetypal image for the harmony to be discovered in a right apprehension of nature. (See F. O. Lovejoy, The Great Chain of Being.)

   b. Ll. 188-231: Here Wordsworth states, more or less explicitly, what he conceives to be the nature and function of imagination. Students should notice that the metaphor of the river (ll. 194-202) recapitulates the scheme of three stages of maturity which they have seen before and will see again in the "Immortality Ode."

      This passage suggests, as has often been stated, that whatever Wordsworth meant by God is not separable from his reverence for the potentialities of human life. Your students might examine closely the lyrical paean to mankind which makes up the latter 26 lines of this passage. Wordsworth's careful use of parallelisms and of rather archaic diction lends to the great dignity and the almost ritualistic flavor of these lines.

   c. Ll. 439-454: In this peroration to the entire work, Wordsworth dedicates the whole to his friend Coleridge. One finds here summary statements reminiscent of most of the main themes of the book: the weakness of men and Wordsworth's disillusionment with schemes for social progress, Wordsworth's sense of being a prophet in the service of a mighty cause, the inspiration of nature, and the power and beauty of the human mind.

III. SOME NOTES ON GENRE:

As you will have noticed, the student packet contains closely detailed questions about each of the poems included in the genre section of this unit. Because these questions provide, in most cases, ample material for discussion of the poems, this manual does not provide detailed explications of each poem. Instead, the editors have chosen to provide certain information about the generic forms which teachers may find helpful. Comments on the individual poems are provided only where the student packet raises questions not readily answerable by referring to the texts of the poems.

A. The Sonnet:

The sonnet form seems to have developed in Italy in the thirteenth century. Its greatest master was the fourteenth-century poet Petrarch, whose sonnet sequences are available in English translation. Because two of the first noteworthy English writers of sonnets, Wyatt and Surrey, translated many of his sonnets, Petrarch's name became synonymous in English poetry with the Italian sonnet form. Before long, however, English writers found the Italian form, which properly admits of no more than five rhymes, too confining. (Since Italian is highly inflected, Petrarch could rhyme virtually any words he chose.) Of the various modifications that were attempted, the form made popular by Shakespeare has come to be considered the standard English sonnet.

The rigidly prescribed form of the sonnet makes their composition an exercise in poetic control. Teachers might consider asking those of their students who are trying to write poetry to attempt the sonnet form, as an exercise in developing their technical competence.

Unfortunately, there is no readily accessible critical study which makes very reliable general statements about sonnets. Teachers who wish to know more about this genre might read the sonnets and/or sonnet sequences of Surrey, Spenser, Shakespeare, Sidney, and Milton.

1. Wordsworth: "It Is A Beauteous Evening, Calm and Free"

The allusion of line 5 is to *Genesis* 1:2; that of line 12 is to *Luke* 16:22.

2. Shelley: "England in 1819"

The king is here described in terms which Shelley almost certainly intended should remind his reader of *King Lear*. *Lear* was Shelley's favorite play, and the man Lear is an apt example of the ruler brought to ruin by his own misrule.

Line 7 seems to allude to *Isaiah* 2:4, as perhaps does the "two-edged sword" image of the following lines. This latter image also looks back, no doubt, to the English Civil War, when dissatisfied Roundhead armies had twice purged the very Parliament which they served, and had eventually (during the Rule of the Major Generals) run the country pretty much as they pleased.

The "Book sealed" is, of course, the *Bible*. Many argued that it had been replaced by the *Book of Common Prayer*, whose language had, for political reasons, been made so ambiguous as to strip Anglicanism of much of its theological content. The Anglicans, it should be said, heatedly denied such charges.

3. Keats: "When I Have Fears"

   The conclusion of this sonnet is, perhaps, not so clear as one might wish. If thought (intellectual distance) makes love and fame seem worthless, then it is thought itself which should be blamed. It is the non-rational joys which Keats praises in the first 12 lines, and it is rational thought which threatens those joys. Your students may want to look back to this sonnet after they have considered the "tease us out of thought" line in the "Grecian Urn" ode.

B. The Ode:

Your students will probably find some of these odes as difficult as anything in the unit. You may want to select two or three of the odes presented for intensive study; on the other hand, some teachers may well find that teaching all the odes in this section will give their students a better grasp of this poetic form. In either case, the suggestions provided in the student packet concerning patterns of development should give students a workable method for dealing with these very complex poems.

1. Coleridge: "Dejection: An Ode"

   a. Question e (2) on page 42 of the student packet is perhaps less clear than one might wish. What the question asks for is something like this: Coleridge seems to use "the pure" to mean those who have been purged both of the elation which comes from sheer sensual attraction to nature and of the depression which comes of human pride and man's alienation from nature. "The pure," then, are not unlike Wordsworth's third stage of maturity or Blake's man in the state of "organized innocence."
   b. Question e (4) on page 42 of the student manual means to suggest that the true transcendentalist (and Coleridge was the great English popularizer of Kant) sees all color and hears all sound as emanating from a sublime power. This vision sees the world as a symbolic, god-filled universe.
   c. Question f (2) suggests that Coleridge's "visitations" of afflication (l. 84) are meant to refer to Job, as is the reference to the "music of the spheres" in line 60.

2. Shelley: "Ode to the West Wind"

   a. Question a (student manual--page 45): This ode is perhaps the best-known English poem written in tertsa rima, the verse form of Dante's Divine Comedy. Such closely interlocked rhyme is, of course, much more difficult in English than in Italian, a language whose regular inflections make it possible to rhyme almost anything.
   b. Question m (student manual--page 46): Shelley's ode is "prophetic" in both senses; it makes a "prophecy" for the future (there will be life beyond this impending death),

and it renders a prophet's "insight" into the present (man may find in nature moods and conditions analogous to his own).

3. Keats: "Ode to a Nightingale"

   a. Question a (5) (student manual--page 48): The nightingale, singing of summer (the height of life and the fulfillment of nature's cycle), is one of several related images in Keats' poetry. Each of these images is an instance of beauty so perfect as to seem (falsely) to be outside of time, impervious to time's ravages. Such an impression of timelessness is only partially accurate; hence the implied threat of "still unravished" in the "Grecian Urn" ode. Nonetheless, Keats seems to have thought that the capacity to be lifted out of temporal concerns in the presence of great beauty is as close as man gets to immortality. Such a partial escape from temporal limits is not altogether unlike the Christian paradox of being "in the world but not of the world." The steps by which man ascends through appreciating ever purer levels of beauty (sensory beauty--the beauty of art--love), steps which Keats called "the pleasure thermometer," comprise the principal concern of poems like "The Eve of St. Agnes."
   b. Question c (4) (student manual--page 49): The flowers listed (ll. 46-49) all bloom at different times. White hawthorne, for instance, blooms in earliest spring, often before the snow is completely gone, while the musk rose doesn't usually bloom until early June. That the speaker envisions them all blooming at his feet simply suggests that he is imagining the scene, that in this imaginative forest of "embalmed darkness" the operations of time create no hindrance.

4. Keats: "Ode on a Grecian Urn"

   a. Question a (3) (student manual--page 52): Tempe and Arcady were, according to myth, special places where both gods and mortals came to meet each other. The suggestion that the figures on the frieze are gods or mortals or both assumes great importance because Keats is picturing the urn as something which has partially escaped time; hence its figures may, indeed, be "both," may, that is, be mortals who have gotten as close to immortality as mortals ever get.
   b. Question d (3) (student manual--page 55): The riddle of the poem's final lines is as much disussed as anything in English literature. The syntactical reading (what you "need to know" is that things of beauty speak to man of a surer knowledge than rationality can give) saves Keats from being a complete aesthete (and saves readers of Keats from being embarrassed by Keats' apparently total aestheticism). One other, rather closely related reading might be mentioned. Some critics see the last two lines as a rather ironic mock-apology. Keats, such readers say, is apologizing, more or less, for all the complicated notions that he and the other Romantics offer about time and eternity. All you really need to know,

he seems to say, is that we get closer to the kind of truth needed to escape our mortal dilemma when we are in the presence of beauty than we do at any other time. According to this reading, the last two lines would contain the kind of typically English understatement found in remarks like "all I really want is everything."

C. The Allegorical Romance:

The poems in this section are complex and, with one exception, long. Whether to read only one or two of these poems very carefully or to read them all is a decision best left to the individual teacher and his estimate of the interests and capabilities of his class. The questions in the student manual should provide ample material for discussing the poems in as much detail as may be wished.

1. Coleridge: "The Rime of the Ancient Mariner"

There is nothing like universal agreement as to the meaning(s) of Coleridge's allegory. Each of the three major suggestions in the student manual (the poem as psychological drama, as allegory of mans alienation from and reconciliation with nature, and as religious allegory) has been argued by some careful readers. The ideas in the 10th-grade unit, "Sin and Loneliness," may be especially helpful for the teacher.

2. Coleridge: "Christabel"

This poem, like Keats' "Eve of St. Agnes," raises certain questions for the teacher's discretion. "Christabel" refers, rather clearly, to the tradition of the "witch's teat," the mark left by Satan on those who are his agents, and to the tradition that agents of Satan (incubi and succubi) infest others by means of sexual conquest. Both traditions, of course, use sex as an emblem for the possession of certain people by evil.

In like manner, Keats uses sexual fulfillment in "St. Agnes' Eve" as a symbol for the refinement of man's approach to beauty through the successive stages of the "pleasure thermometer."

The question in the student manual, referring to such matters as "possession" and "interfusion," leave the identification of the poets' symbols rather ambiguous. Those students who have read Whitman in the 11th-grade unit on the transcendentalists will probably recognize and understand these sexual symbols. As far as class work is concerned, each teacher can probably best judge for himself how to handle this material.

IV. Bibliography

Miscellaneous

Abrams, Meyer H., ed. English Romantic Poets. New York: Oxford University Press (Galaxy Books, GB 35), 1960. $2.25. This anthology includes several of the seminal essays in the criticism of Romantic poetry. The teacher will find it an invaluable source of critical perspective and of suggested readings for several of the major poems of this unit.

________. The Mirror and the Lamp. New York: W. W. Norton and Company, Inc. (Norton Paperbacks, N 102), 1953. $1.95. This rather difficult book states, in definitive terms, the aesthetic basis for describing "Romantic" poetry. Abrams' book is the *sine qua non* for most serious studies of Romantic poetry.

Beaty, Jerome and William H. Matchett. Poetry: From Statement to Meaning. New York: Oxford University Press, 1965. The authors provide a superlative manual for the close reading of poetry. Aspects of the poetic experience are treated as inseparable parts of the emotional and intellectual construct which is a poem, never as gadgetry superimposed upon a prose statement. This book should be on the "must read" list for those who teach any of the poetry units.

Bernbaum, Ernest. Anthology of Romanticism, 3rd ed. New York: The Ronald Press, 1948.

________. Guide Through the Romantic Movement. New York: The Ronald Press, 1948. Too large and expensive for general use by students, these two volumes are valuable for teachers. The anthology contains generous selections and copious notes. The Guide contains general essays on the period (The essay on the "pre-Romantics" is not very reliable.), biographical sketches, and some of the standard critical essays on each of the major poets.

Elton, Oliver. A Survey of English Literature, 1780-1830. 2 vols. New York: The Macmillan Company, 1955 (1928). Well-written, incisive, critically sound, this "old" book compares favorably with the best of more recent criticism.

Grigson, Geoffrey, ed. Romanticism. Cleveland: The World Publishing (Meridian Books, MI 32), 1961. $1.65. This anthology is much like, though perhaps less valuable than, the Abrams anthology listed above.

Langer, Susanne. Philosophy in a New Key. Cambridge: Harvard University Press, 1957. Langer provides a useful and fairly brief discussion of the role of expectation in perception, hence of the relationship between man (perceiver) and his universe. Interfusion of identity between man, nature, and whatever organizing principle the poet sees in the universe (God, love, energy, power, etc.) is perhaps

the salient characteristic of Romantic poetry; Langer's books, therefore, should rate high priority on the teacher's reading list.

Woodring, Carl R. *Prose of the Romantic Period*. Boston: Houghton Mifflin Company (Riverside Editions, B 57), 1961. $1.80. This excellent anthology includes judiciously selected excerpts from the critical statements of Wordsworth, Coleridge, Shelley, Keats, and others. It also includes useful selections from most of the great political and social theorists of the era.

Blake

Adams, Hazard. *Blake and Yeats: The Contrary Vision*. Ithaca, New York: Cornell University Press, 1955. Adams provides a useful introduction to the systems of myths and of contraries which informs Blake's poetry.

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Wordsworth

Darbishire, Helen. *The Poet Wordsworth*. Oxford: Clarendon Press, 1950. This is the best beginning study of Wordsworth which is readily available.

Havens, R. D. *The Mind of a Poet: A Study of Wordsworth's Thought With Particular Reference to "The Prelude."* Baltimore: The John Hopkins Press, 1941. Havens provides a sensitive, detailed study of Wordsworth's ideas about man, nature, and the function of imagination.

Whitehead, Alfred North. "The Romantic Reaction," Chapter 5 of *Science and the Modern World*. New York: The Macmillan Company, 1948 (1925). Whitehead's placing of the Romantics as a part of larger historical processess is useful for understanding any of the Romantics.

Colridge

Lowes, John Livingston. *The Road to Xanadu: A Study in the Ways of the Imagination*. London: Constable Press, 1951 (1927). Lowes provides a classic study of the origins of poetry. The introductory chapter is especially valuable.

Schneider, Elisabeth. *Coleridge, Opium, and Kubla Khan*. Chicago: University of Chicago Press, 1953. Schneider argues that, according to the best medical evidence, opium causes neither physical nor moral breakdown. In the process, she provides what will probably become the definitive reading of "Kubla Khan."

Byron

Marchand, Leslie A. *Byron: A Biography*. 3 vols. New York: Alfred A. Knopf, 1957. This long biography includes some of the most useful criticism of Byron's major poems.

Rutheford, Andrew. *Byron: A Critical Study*. 1961. Rutheford attempts to see Byron's work as an artistic whole rather than, as it is so often represented, as the by-product of a flamboyant life.

Shelley

Baker, Carlos. *Shelley's Major Poetry: The Fabric of a Vision*. Princeton: Princeton University Press, 1948. Baker, an eminently sensible critic, provides a balanced general account of Shelley's poetry.

Fogle, Richard Harter. *The Imagery of Keats and Shelley*. Chapel Hill: University of North Carolina Press, 1949. Fogle's closely knit study of Romantic imagery has the virtues and vices of New Critical techniques. The book is stimulating, ingenious, and occasionally far-fetched.

Perkins, David. *The Quest for Permanence: The Symbolism of Wordsworth, Shelley, and Keats*. Cambridge: Harvard University Press, 1959. Perkins reads these three poets with an eye out for the kinds of images which form themselves into myths of the sort which students of Carl Jung would call "archetypes" and "archetypal patterns."

Keats

Bate, Walter Jackson. *The Stylistic Development of Keats*. London: Oxford University Press, 1945. Bate's careful study of the craftsmanship of Keats' poems makes a healthy antidote to those views which see Keats as a mindless but supremely sensual poet.

Thorpe, Clarence De Witt. *The Mind of John Keats*. New York: Oxford University Press, 1926. Keats' ideas, especially has concern with temporality and with art as a partial escape from the limits of temporality, are admirably explicated in this volume.

Wasserman, Earl R. The Finer Tone: Keats' Major Poems. Baltimore: The John Hopkins Press, 1953. Wasserman's book provides that rarest of critical phenomena, a complete, integrated reading of most of Keats' major poems. Teachers will likely not agree with all of Wasserman's interpretations, but they will find his book stimulating and intelligent throughout.

A CURRICULUM FOR ENGLISH

Teacher Packet

MAN AND SOCIETY:
THE CLASS SYSTEM, THREE 19TH CENTURY VIEWS:
THE CLASS NOVEL

Grade 12

Experimental Materials
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I. Man and Society: The Class System, Three 19th Century Views: The Class Novel

II. Texts: Jane Austen, Pride and Prejudice, Washington Square Press, (W-209, 45¢)

Charles Dickens, Great Expectations, Rinehart Editions, 1961. (95¢)

Thomas Hardy, The Mayor of Casterbridge, Washington Square Press, 1961. (W-252, 45¢)

III. Outline of the Teacher's Packet:

A. The Approach:

1. Definition of the area of the unit.
2. Discussion of the objectives of the unit.
3. Suggestions concerning procedures to be followed.
4. Discussion of auxiliary materials to be found in the unit.

B. The Social Novel:

1. Introductory lecture materials.
2. General bibliography
3. The novels:
    a. Pride and Prejudice (1813)
        i. Remarks and suggestions for the teacher
        ii. Bibliography
    b. Great Expectations (1860-61)
        i. Remarks and suggestions for the teacher
        ii. Bibliography
    c. The Mayor of Casterbridge (1886)
        i. Remarks and suggestions for the teacher
        ii. Bibliography

C. General Discussion and Essay Problems

D. Supplemental Reading Suggestions

I. The Approach

A. Definition of the area of the unit

This unit of The Writer and the Class System contains an examination of the fluid "genre" called the "social novel" or the "class novel." The first consideration of the student and teacher in this unit should be the study of the novel as literature; but, because of the nature of the material, a great deal of attention will necessarily rest upon some of the more subsidiary "uses" of literature. The literature of the unit will be the nineteenth century English novel, and the particular emphasis of the unit will be the treatment that these novels render of the class structure of nineteenth century English society. The unit will investigate the ways in which novelists reveal class structure in society; it will examine the influences the social structure has on the writers; it will inquire into the extent the novel may be used for the purposes of the criticism and analysis of social structures and for the purpose of protesting against social injustices; it will deal primarily with the problem of to what extent the social context within which an individual moves determines his physical and psychological action. Ultimately, the unit may assist the teacher and the student in forming a tentative definition of that amorphous form "the novel," and in determining its place in the realms of "literature" and "art."

Some words of caution to the teacher: The teacher will need to exercise particular restraint upon himself and his students in this unit in order to concentrate on the literature itself. Because of the nature of the material, it will be particularly tempting to deal with sociology, politics, and the "life adjustment" problems of the students rather than to concentrate upon the literature. Because of the realistic treatment of detail by Austen, Dickens, and Hardy, it will be tempting for the student to recognize that he has a "great aunt just like Mrs. Bennet" or a "neighbor lady just like Mrs. Joe" rather than to attempt to understand Mrs. Bennet or Mrs. Joe. These temptations are natural, desirable, and even inevitable if the author has accomplished his purposes, but the teacher and student should never lose sight of the fact that the object of study is, for instance, Pride and Prejudice instead of "My Aunt Ophelia's Ridiculous Plots to Trap the Banker Into Marrying Her Ugly Daughter in Plainplains, Nebraska."

The young American student is likely to be steeped in the theoretical democratic concepts of a theoretical classless society, and probably rightly so. He is likely to think that the Cinderella story, the rise of a Pip or an Elizabeth Bennet, is commonplace. Consequently, he is likely to have an ingrained democratic antipathy to recognizing and accepting a strict social structure built upon the concept of class distinctions. But such a social structure, to greater or lesser extent, is the basis of the novels to be studied in this unit, and the teacher must be very deliberate in leading the student to the inductive recognition of the character of such a society through the study of the literature.

B. Objectives

In studying the social novel in this unit, the student must first study each novel simply as a novel, applying the knowledge of literary and rhetorical devices he has previously studied in other units to determine the meaning of the novel and the author's particular treatment of that meaning. In his reading he should be able to evaluate the novel with the assistance of the concepts of attitude, tone, perspective (ninth grade unit), point of view, pattern, rhythm, flat and round characters, "story," plot, setting, and language. He should be able to apply especially the tenth grade units on man in relationship to nature, society, and the moral law and the previous twelfth grade unit on satire. As to form, he should be able to look at Pride and Prejudice in relationship to the ninth grade unit on comedy, at Great Expectations in relationship to the Cinderella story, the Rapunzel story and other similar folk romances, and to the Mayor of Casterbridge in relationship to tragedy. The teacher should start from and build upon the students' acquired knowledge of the way in which writers achieve meaning through selection. In other words, by the time the student reaches this unit in the twelfth grade the teacher should be able to expect him to make a decently sophisticated critical appraisal of each novel, its literal and figurative meaning, and the details of the author's treatment of material.

The objectives of this unit, then, will concentrate upon those materials that the author has selected, and will attempt in part to reconstruct the plethora from which he had to select. The lessons of the unit seek (1) to enable the student to recognize the adaptability of the novel as a protest against social injustice; (2) to recognize the social novel as a tool for the analysis of social structures and the criticism of their weaknesses; (3) to enable the student to derive a sense of the class structure of nineteenth century English society from its description and use in novels of the period; (4) to indicate the limitations placed upon the motivation and action of the individual characters by the society in which the author places them; (5) to compare and contrast the attitudes of various authors toward their society and their art; (6) to provide students with a richer critical vocabulary which will aid them in a closer and more thoughtful reading of the novel; (7) to interest students in literature of quality and merit; and (8) to help students to increase their ability to write critically and creatively.

C. Procedure

This packet contains (1) the basic materials for lectures on the genre of the social novel and related genres; (2) specific materials for the teaching of three novels: Pride and Prejudice, Great Expectations, and The Mayor of Casterbridge; (3) suggestions for the use of auxiliary materials to be found in the student packet (Part V) including theme topics comparing the three novels in relation to the principles of the genre of the social novel; and (4) bibliographical information for the teacher. The general method to be used in teaching the unit should be inductive and should work toward (rather than away from) the objectives

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of the unit. The study questions appearing in the student packet (Parts II, III, and IV) are designed to work toward this end. The teacher may adapt the materials to suit the individual needs of his students. For instance, he may have the slow students read only one novel (preferably Great Expectations), the average students read two (Pride and Prejudice and Great Expectations), and the accelerated students read all three (The Mayor of Casterbridge being excluded from the first two groups because the discussion of the novel is more likely to tend toward complex philosophical concepts--such as free will and determinism). The lecture materials immediately follow this section of the packet.

Perhaps it might prove helpful to the teacher to provide some specific suggestions for the method of "inductively working toward the objectives of the unit." The student should first read the novel as a whole, not a few assigned chapters or pages each day. Then the teacher should engage the class in a discussion of the general merits and meaning of the novel on the basis of his previous knowledge of literary conventions (see paragraph one of Objectives, this unit). After assuring himself that the student "understands" the novel, that is, what the words on the pages say, the teacher should consider carefully the matter of motivation of character. Why does a particular character do or think a particular thing in a particular situation? One very good example of such a problem can be found at the very climax of Great Expectations. Dickens never tells the reader specifically the reason that Pip reacts the way he does when he learns that Magwitch and not Miss Havisham has been his benefactor. Pip says (to himself), "The abhorrence in which I held the man, the dread I had of him, the repugnance with which I shrank from him, could not have been exceeded if he had been some terrible beast." Why? The student's first reaction may be to explain that the terror Pip experienced on Magwitch's account as a very young boy has had the tremendous psychological effect of alienating Pip forever from anything associated with the convict. But Pip's abhorrence reaches its height only when Pip discovers that Magwitch has been his benefactor, not when Pip first sees the convict again. And then Pip resolves never to use any of Magwitch's money again. Wouldn't the money have the same effect on Pip's rise in social class, no matter what its source? In answering questions such as these, the student should soon be able to construct Pip's conception of the social structure within which he must live. Pip can only react to situations in certain ways, limited not only by his own psychology (his own soul, one might suggest) but also by his conceptions of his own society.

At the beginning of Chapter 34: "As I had grown accustomed to my expectations, I had insensibly begun to notice their effect upon myself and those around me. Their influence on my own character I disguised from my recognition as much as possible, but I knew very well that it was not all good. I lived in a state of chronic uneasiness respecting my behaviour to Joe. My conscience was not by any means comfortable about Biddy. When I woke up in the night--like Camilla--I used to think, with a weariness on my spirits, that I should have been happier and better if I had never seen Miss Havisham's face, and had risen to manhood content to be partners with Joe in the honest old forge. Many a time of an evening, when I sat alone looking at the fire, I thought, after all, there was no fire like the forge fire and the kitchen fire at home." What is it in the very structure of the social world of Great Expectations that produces such pangs of conscience in a pretender to a higher social status than the one into which he was born? Beginning with the discussion of such passages, the teacher and students should soon be able to construct (1) the concept of society peculiar to each particular character and (2) by combining the conceptions of society of all the characters, construct the author's concept, or the "reality," of the social structure of nineteenth century England. Then, by combining these conceptions with the meaning of the novel, they should be able to see clearly the weakness in the class system that the author is attacking, if indeed he is attacking a weakness.

Consider Mrs. Bennet of Pride and Prejudice. She performs some ridiculous gyrations of human behaviour, and Jane Austen means them to appear ridiculous. But Mrs. Bennet does ridiculous things not only because she is a silly woman. A silly woman will do silly things in any situation in any time. The particular silly things Mrs. Bennet does do are motivated and limited by the society in which she lives. It is particularly imperative that Mrs. Bennet should be concerned about her daughters' "marrying well," because of the social order which surrounds her, especially as she understands it. From this simple starting point of Mrs. Bennet's concern for "good marriages" the student can go a long way toward an accurate consideration of the "pride and prejudice" of early nineteenth century society.

D. Auxiliary materials to be found in the unit

In Part V of the student packet, the teacher will find three interesting and potentially useful excerpts from longer works dealing with the social background of nineteenth century England. The first of these passages, arbitrarily entitled here "The Importance of Land," stresses the power and prestige which attended the ownership of land and clarifies the shift at the time from hereditary ownership to acquisition of great properties by the nouveau riche, by those who had become wealthy through "trade". In passing, the excerpt also touches upon such matters as "entails," the relationships of owners and tenants, and the rural recreation of large land-owners. Obviously, this passage throws a great amount of direct light on the situations that the students discover in Pride and Prejudice, but it also offers a general view of the social trends and problems which should be interesting as background for the other two novels as well.

Similarly, while the excerpt entitled (again arbitrarily) "Definitio of a Gentleman" is most immediately applicable to Darcy and others in Pride and Prejudice, some points in the definition illuminate Pip in Great Expectations and furnish interesting criteria by which to judge Henchard and Farfrae in The Mayor of Casterbridge.

The final passage, sketching as it does "The Happy Family," or the typical tradesman in England at mid-century, should help to clarify the great disparity between the conditions of the different class levels in Dickens' London. The family sketched is "happy," but its place in society is sharply drawn, just below those relatively few who live in almost unimaginable abundance and just above those huge and hopeless masses who live only a few short steps from starvation.

Hence, these passages offer convenient points of comparison with the pictures of society presented dramatically in the three novels. They could be read before or after the novels in the unit, for in either case they will stimulate discussion and composition, and thought, concerning the novels. Further, these excerpts will serve as examples of the sorts of materials that can be found by the students themselves to increase their appreciation of the England dealt with in the novels. As special composition assignments, the students could be asked to find other such information, perhaps upon such subjects as "the impact of new farming implements and methods during the 1840's" or "Newgate Prison in the nineteenth century" or "a gentleman's education." Essays could then be written comparing the student's findings with the treatment of the same general subject in one or all of the novels.

The teacher should read through these three excerpts, as well as through all of the material in the student packet, before attempting to do anything with this unit. The three excerpts have been reproduced in the student packet to facilitate their use by the teacher.

II. The Social Novel

A. Introductory materials

In preparing for a lecture on "the social novel" the teacher will be faced with at least two "ultimate" questions: (1) "How is a social novel different from any other kind of novel on the one hand?" and (2) "How is a social novel different from a sociological or political tract on the other?"

Perhaps the first thing to do is to fence in the area of the "social novel." In one sense or another, every novel is a "social novel" in that it deals with at least one individual and his relationship or lack of relationship to a "society." But the area is smaller than this. Nearly everyone would immediately agree that Uncle Tom's Cabin, The Grapes of Wrath, Bleak House, and The Man in the Gray Flannel Suit are "social novels" because they expose and protest against specific evils of particular societies. With somewhat more difficulty, one could get most people to agree that Tristram Shandy, Ulysses, Moby Dick, and probably Clarissa are not essentially "social novels." Why can such agreements be made with a minimum of discussion, and why will the argument rage on for years whether to call such a novel as War and Peace a social novel or not?

As we have hinted before in this unit, the novel is a particularly amorphous form. It may take nearly any shape and concern itself with nearly any matter. No rigid system of classification of the novel will ever be completely successful. It may help to fence in the area of the social novel by accepting it as a genre for the present (and in so doing, it is perfectly appropriate to drop the distinction made by enclosing the term in quotation marks) and attempting to reduce it to smaller classifications within the genre. Reading an essay by Gramville Hicks, "Fiction and Social Criticism," (see bibliography for the teacher) will assist the teacher in making this classification. The essay deals with the twentieth century American novel rather than with the nineteenth century English novel, particularly with the future of the novel of social criticism in American literature, but the entire essay should be helpful to the teacher by yielding some basic attitudes toward the role of the novel in social criticism that he can apply to the novels of this unit. Hicks says, "Perhaps we should make a distinction between social protest and social criticism. The novel of social protest is aimed against a specific evil. (Uncle Tom's Cabin--the institution of slavery; The Jungle--conditions in the Chicago stockyards; The Grapes of Wrath--the sufferings of the Okies during the depression of the thirties) . . . It points to a wrong, a wrong that can be righted. The novel of social criticism is concerned in a larger way with the social structure." (p. 355) Hicks rests his essay upon this dual classification, but he goes on to hint at a third "kind" of social novel that is particularly applicable to the novels of this unit. In speaking of American novelists, Hicks states, "We have never had a Jane Austen, and Anthony Trollope, an E.M. Forster, a novelist who portrayed the social scene not for the sake of exposing its evils but as a way of getting at some significant part of the truth about the human condition." (p. 360) Then in speaking specifically of the modern American novelist, James Gould Cozzens, Hicks goes on to say, "His aim . . . is to see people as they really are. He wants to understand institutions, not to reform them, and he wants to understand them because he knows they are important to the way people live and a key to what people are." (p. 360) In these passages, Hicks has defined, in a rather oblique fashion, the "novel of manners," as he says, "in the most inclusive sense of that word [manners]."

The basic concepts involved in these three "kinds" of social novels--the novel of social protest, the novel of social criticism, and the novel of manners--will fit in very nicely with the stated objectives of this unit. The novels of the unit can be easily placed within this classification, too, although the teacher will readily recognize that none of the novels of this unit fit the qualifications of the novel of social protest except for some subsidiary vestiges of the novels by Dickens and Hardy.

Let us return to one of our "ultimate" questions: "How is a social novel different from any other kind of novel?" Lionel Trilling's essay, "Manners, Morals, and the Novel," is indispensable to the teacher preparing a lecture on the social novel. It is imperative that the teacher read this entire essay. The essay is particularly useful to a discussion of the novels of this unit within the area of the novel of manners. Because of Trilling's fundamental theory of literature as it emerges in the essay, however, the salient points of his argument need tempering. Here are two implicit assumptions in the essay that are relevant here: (1) all novels are, or at least should be, social novels, and (2) literature is, or should be, useful in a practical sense, in other words, the nature of all novels is, or should be, didactic. Now if we are to assume that the social novel is a genre within the larger genre called simply "the novel" and if we are to attempt to indicate the differences between the social novel and other novels, we cannot accept Trilling's assumption that all novels are, or should be, social novels. Trilling asserts, "The novel, then, is a perpetual quest for reality, the field of its research being always the social world, the material of its analysis being always manners as the indication of the direction of man's soul."[1] (P. 237) In the next breath, however, Trilling admits that the field of all novels has not been "always the social world" by bemoaning the fact that the "novel in America diverges from its classic intention, which, I have said, is the investigation of the problem of reality beginning in the social field." (p. 237) Perhaps the key to the question of the difference between social novels and other novels then lies not in the area of subject but in the area of the "classic intention." All serious novelists create a "work of art." They form experience into some meaningful pattern and the experience they "form" is probably generally "social experience." How can it be otherwise, except for such extreme cases as science fiction or the purely imaginative areas of the "twilight zone"? Within such a context then, all novels are social novels, but this is not the solution to our problem or the answer to our question. The author of a novel must have other intentions.[2] If he intends to create a psychological study of a character primarily, he has not written a social novel. If he intends to express a lyric, aesthetic impression, he has not written a social novel. If he intends to express some philosophical truth concerning the nature of the human soul or the metaphysics of the universe, he has not written a social novel. But if he creates characters, aesthetic forms, and metaphysical speculations with the intention of representing and analyzing a particular society (the novel of manners), or of criticizing certain weaknesses in a social structure (the novel of social criticism), or of attacking and destroying particular evils within a social structure (the novel of social protest), he has written what we can justifiably call a "social novel." He may not have created literature, a work of art, but he has at least intended to create a social novel, a novel of social consciousness. Criticism based upon such principles may easily fall into the pit of the "intentional fallacy," but such an approach is probably the easiest and most readily available to the issues at hand.

The question of the intention of the author in creating a social novel is closely related to the second assumption that Trilling implies, that literature is didactic or practically useful. After making reference to novels of social protest, such as The Grapes of Wrath

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[1] Quotations from Trilling's essay will be referred to the reprint of the essay in Approaches to the Novel, edited by Robert Scholes, Chandler Publishing Company, San Francisco, 1961. This collection of essays is available for $1.95. It should be in the hands of every teacher of this unit.

[2] Intentions: meanings may be a better work; cf. W.K. Wimsatt on "The Intentional Fallacy."

(not by name), Trilling admits that they are not great novels, perhaps not even literature. "But there is an unexpressed addendum: and perhaps they are all the better for not being imaginative, for not being literature--they are not literature, they are reality, and in a time like this what we need is reality in large doses." (p. 239) Trilling is not arguing for literature; he is arguing for propaganda. He tells us that such novels have been successful in bringing about correction of the ills they attack, and he is urging the novelists of America to attack and attack again, for "the pen is mightier than the sword." He asserts that great changes in our social system are imminent. "The world is ripe for such changes and if they are not made in the direction of greater social liberality, the direction forward, they will almost of necessity be made in the direction backward, of a terrible social niggardliness." (p. 245) Trilling feels that it is the duty of novelists to express the "moral realism" of our society, since "the most effective agent of the moral imagination has been the novel of the last two hundred years." (p. 245) In other words, all novels ought to be social novels and they ought to be written to save modern society, sorely beleaguered by the threat of regression. Of the social novel, Trilling concludes: " . . . there never was a time when its particular activity was so much needed, was of so much practical, political, and social use . . . ." (p. 246)

What Trilling says of the "practical, political, and social use" of the novel may certainly be true of the effectiveness of some social novels of the past, and even of the future, but his assumption that the social novel should be written as the most useful tool of preserving moral realism in society is certainly questionable. It assumes a didactic theory of literature that most modern critics are unwilling to accept. As a corrective to Trilling's excellent, but extreme, essay, it is suggested that the teacher consult Chapter Nine, "Literature and Society," of Theory of Literature by Rene Wellek and Austin Warren. Wellek and Warren, in opposition to the didactic theory of literature, advocate the theory that a work of art has a life of its own. They summarize their chapter on "Literature and Society" as follows: "There is great literature which has little or no social relevance; social literature is only one kind of literature and is not central in the theory of literature . . . literature is no substitute for sociology or politics. It has its own justification and aim."

Now it may seem that we have wandered far from our subject by engaging in a discussion of literary theory; it is just as tempting to the literary critic to wander in this direction as it is to the student of the social novel to wander away from the literature to practical politics or sociology. But from this point we can work backwards to our original questions. Wellek and Warren state that "literature is not substitute for sociology or politics." One of our original questions was, "How is a social novel different from a sociological or political tract?" The answer is, of course, obvious. Because it is a novel--it tells a story, it deals with characters. The concentration of the novelist is not ostensibly on the structure of society, but upon the individual problems of his characters. To this extent it is no different from any other novel. What does differentiate it from other novels is that it tells the story of an individual caught in the web of conventional "group relationships." Sociology concentrates upon the "group relationships"; the social novel concentrated upon the individual. Sociology is concerned with statistical fact, with theoretical, "statistical experience"; the social novel is concerned with the individual reality of "human experience."

The dramatic presentation of the conflicts that the "hero" of a social novel faces is actually the dramatization in miniature of the problems of the society in which he lives. The literary interest in the novel is in the drama of the individual situation. It concerns itself not with the problems of society but with the effect that these problems, social situations, class distinctions, "group relationships" if you will, have upon the physical or psychological action of the individual Pip, Elizabeth, Henchard, etc. After the initial literary, or dramatic, interest in the novel subsides, the reader will then proceed to the more general considerations of the problems of society. From the evidence of the novelist's particularized dramatization, the reader should be able to recognize the implicit re-creation, analysis, criticism of, and protest against peculiar facets of the class society that imbue the novel.

Consequently, one usually gets the feeling that the author of a social novel has worked deductively--working with an attitude toward a given social framework and creating characters and plot that will successfully dramatize the facets of the class society in which he is interested. The forces which work on the hero of a social novel are largely external. Many of the problems of the hero assuredly are internal conflicts, "psychological conflicts," but there is always the fact that the ultimate motivation for action is limited and determined by the social framework. The hero of the social novel does not determine the society in which he is engaged; he is determined and limited by it. Virginia Woolf, in an essay entitled "Mr. Bennett and Mrs. Brown," (also included in Scholes' Approaches to the Novel, previously mentioned) explains the way in which she thinks "most novelists" work: "Some Brown, Smith, or Jones comes before them and says in the most seductive and charming way in the world, 'Come and catch me if you can.' And so, led on by this will-o'-the-wisp, they founder through volume after volume, spending the best years of their lives in the pursuit . . . ." Miss Woolf, since she was a novelist, should have some very good reasons for her belief "that men and women write novels because they are lured on to create some character which has thus imposed itself upon them." But the reader of the social novel still gets the impression that the novelist has started with the society and not with the individual--that he has not envisioned a total character and then designed a society and a plot that will best exemplify the predetermined characteristics of the major figure.

So probably the best approach of the teacher in this unit is to begin with an analysis of the individual character and try to get the students to work in the opposite direction from the author. They will start with the limitations and motivations of the characters and perhaps eventually arrive at an understanding of the social framework upon which the story is imposed. They may be able to discover weaknesses in the society; they may be able to criticize it; they may even be able to protest against some of its specific evils. How far they can go will be a good test of the class of social novels that the particular novel fits in. Once again, the teacher must continue to exercise a rather firm control over his students so that they analyze and criticize the social structure created by the novel rather than the social structure of their own home town or high school.

There are innumerable tools for the teacher to use in assisting the student in determining the meaning of the novels. For instance, the student will soon discover that the minor characters of a social novel are more likely than ever to be types, to be "flat," to be representative of entire groups or strata within a class society. The student can easily use these minor characters to help himself reconstruct the social order of nineteenth century England. The authors themselves frequently explain the social motivations of their characters explicitly, especially Hardy, who keeps intruding into the novel himself as commentator. The teacher can use Trilling's essay and Mark Schorer's introduction to *Pride and Prejudice* in the Riverside Edition as stepping stones to the essential considerations of the difference between reality and appearance and the problem of shifting social structures as they relate particularly to the treatments of social novels.

The study of the social novel in a unit such as this will eventually emphasize the didactic nature of the social novel, a theory of literature presently out of vogue among critics and not always fair to the novelist, particularly the superior novelist, but perhaps the teacher should not have to apologize too profusely for leading the student to the understanding that literature can teach as well as delight.

B. General Bibliography (Bibliographical items for specific novels will be found following the introductory material for each novel.)

All of the books listed are available in paperback editions. The bibliographical entry will indicate the paperback edition. Hard cover editions may be found in libraries with different publishers, dates, etc.

*Allen, Walter. *The English Novel*. New York: E.P. Dutton & Co. (Dutton Everyman Paperbacks, D9), 1954. $1.85. [A very convenient, brief history of the English novel]

*Forster, E.M. *Aspects of the Novel*. New York: Harcourt, Brace & Company (Harvest Books, HB19), 1927 (copyright). $1.15 [A particularly readable book by a distinguished novelist. Excellent for student as well as teacher.]

*Hicks, Granville. "Fiction and Social Criticism." *College English*, 13 (April, 1952), 355-361.

Kettle, Arnold. *An Introduction to the English Novel*, 2 vol. New York: Harper & Brothers (Harper Torchbooks, TB1011, TB1p12), 1951. $1.25 ea.

*Scholes, Robert, ed. *Approaches to the Novel*. San Francisco: Chandler Publishing Company, 1961. $1.95 [A collection of outstanding essays on the novel which will prove indispensable to the teacher of this unit. Includes essays by Northrop Frye, Ian Watt, Percy Lubbock, E.M. Forster, and Henry James, among others. This book includes the essay by Virginia Woolf mentioned in the introductory material to this unit, and it includes Lionel Trilling's "Manners, Morals, and the Novel," which the teacher of this unit *must* read. Trilling's essay is also available in his book, *The Liberal Imagination*. 1950.]

*Schorer, Mark. "Introduction" to Jane Austen's *Pride and Prejudice*. Boston: The Riverside Press (Riverside Editions, B1), 1956. 75¢ [Pertinent particularly of course to the part of the unit on *Pride and Prejudice*, but the treatment of the novel in relation to its society is so superior that the teacher will benefit from reading this introduction before taking up any part of the unit.]

*Van Ghent, Dorothy. *The English Novel*: *Form and Function*. New York: Holt, Rinehart & Winston, 1953.

Wright, Austin. *Victorian Literature*: *Modern Essays in Criticism* New York: Oxford University Press. (Galaxy Books, GB52), 1961 $2.25.

Young, G.M. Victorian England: *Portrait of an Age*. New York: Oxford University Press (Oxford Paperback, 12), 1936. $1.50.

*Works particularly recommended.

C. The Novels

1. Pride and Prejudice--Jane Austen

a. The teacher will need little additional preparation for this part of the unit other than to read the following paraphrase of J.B. Priestley's remarks on Pride and Prejudice and to read Dorothy Van Ghent's treatment of the novel in The English Novel: Form and Function and Mark Schorer's excellent introduction to the Riverside Edition of the novel. Schorer's essay will be particularly useful to the discussion of Pride and Prejudice as a kind of social novel; it treats the picture of society that Jane Austen creates and it analyzes well the special social problems, situations, and conditions that determine the actions of the characters in this novel of manners of early nineteenth century rural English society.

/The following discussion is paraphrased from an Afterword by J.B. Priestley in Four English Novels, J.B. Priestley and O.B. Davis, ed., Harcourt, Brace & Company, 1960./

Pride and Prejudice was first begun as early as 1796, when Jane Austen was only 21, and was then called First Impressions. In this form it was refused by the publisher, and afterward it was considerably revised, being published in its present form in 1813. It is worth remembering that at this time, Napoleon was still master of most of Western Europe, and that the England of Jane Austen was still engaged in a life-and-death struggle with him. Jane Austen deliberately left out of her picture nine-tenths of life--war and politics and commerce and violent deaths and madness and terrible illnesses and ruin and starvation--and made all her characters reasonably cosy and comfortable in a tiny world in which a cancelled dinner-party or a shower of rain is an important event, so that we could attend to and enjoy her delicate and subtle comedy.

The social world she described so minutely was that of the Regency, a period, partly in the 18th, partly in the 19th century, that had its own particular characteristics. It was a time when the rigid class system of the earlier 18th century in England was breaking down, especially in the middle between the top ruling class of the wealthy and influential land-owning aristocrats and the working classes. Now when you have a rigid class system, with everybody more or less fixed on one social level or another, there is very little snobbery, just because people know exactly where they are and it is no use pretending. It is precisely when the system is breaking down, without completely disappearing, that there is most snobbery, most pretense of social importance and grandeur. So it is not surprising that the novels of Jane Austen, a member of the middle class during this period, should be, among other things, comedies of snobbery, social pretense and prejudice. Because these attitudes existed, because they continually influenced people, Jane Austen dealt with them largely, and with infinite irony, in her novels, as we can see from Pride and Prejudice, in which nine-tenths of the action is really concerned with snobbery and social climbing and their various by-products.

Jane Austen's attitude toward life was essentially the classical one, insisting upon moderation. This attitude is of immense help to the writer of ironic comedy. It provides a sort of measuring rod of common sense with which to test the motives, actions, and pretensions, of his characters. Jane Austen never stops using this measuring rod. So as soon as we begin reading Pride and Prejudice, we know that Mrs. Bennet, a rather foolish, amiable woman, is too eager and anxious to marry off her daughters, while Mr. Bennet, an intelligent but rather lazy and selfish man, is really not sufficiently concerned about his daughters' futures. Mrs. Bennet goes too far one way, Mr. Bennet too far the other way. And throughout the whole tangle of events that follow, the motives, actions, and pretensions of the characters are always being judged.

By selection, emphasis, and the constant sparkle of her own mind, Miss Austen brings about a magical transformation. Boring types, from whom we would run in real life, are transformed into enchanting comic characters. A wonderful example in this novel is Mr. Collins, whose idiotic solemnity and snobbery and naive conceit of himself would make him unbearable as a real acquaintance, whereas in these pages we have just enough of him to enjoy him as a monumental ass.

The key figure in Pride and Prejudice is its heroine, Elizabeth Bennet, into whom Jane Austen undoubtedly put a great deal of herself. Elizabeth is lively and sensible, practical and affectionate, humorous and independent minded. She is a real girl, a person in her own right with a will of her own. Though her creator's sympathy with and affection for Elizabeth are obvious, Jane Austen still does not entirely lose her detachment.

It is this detachment, together with her power of selection and emphasis and her constant unforced social and moral criticism, that makes Jane Austen a great novelist. She created for her own use, as we shall see, a tiny world of her own, but no novelist before or since has succeeded better than she did in bringing so close to perfection what she set out to do. While her characters may be merely gossiping and chattering about some small social event, their creator is coolly and exquisitely presenting us with her version of the perpetual human comedy, in which we all have to play our parts.

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Pride and Prejudice as Comedy: The questions in this section are based on the ninth grade unit on comedy (which should be reviewed at this point). It is rather useful to view Pride and Prejudice as if it were an eighteenth century "new comedy" transferred from the stage to the book. Collins, Lady Catherine de Burgh, and Miss de Burgh may be seen as a Puritan anemic right; Lydia and Wickham (the *miles gloriosus*) as the gross, rebellious left; and Jane and Bingley, Elizabeth and Darcy as the center which satisfies both the demands of society on the right (through the anticipation of the formal marriage rite) and the demands of desire and the wish for personal satisfaction on the left (through the personal act of choosing). Notice how delicate is Jane Austen's shading of the spectrum from comic "right" to comic "left" as compared to that of *Twelfth Night*. All of Jane Austen's grotesques are defined by a kind of rusticity, a rusticity which manifests itself in an obtuse style of speaking and writing; her central characters, particularly Elizabeth, are defined by the alertness of their talk--talk which springs from a full sense of what they are and of what the social structure in which they move is. The parental group, Mr. and Mrs. Bennet and Lady Catherine de Burgh, play the primordial parental role of preventing marriage among the young through withdrawal or overaggressive pushing and preventing. It is, indeed, Lady Catherine's action of pushing and preventing which gives to Elizabeth the final awareness which leads to her union. What constitutes the final comic promise of the novel is the fusion of flashing personal social intelligence with ancient and disciplined civility, of Bennet light and Pemberley grey-green: "Jane only smiles; I laugh."

6. *Pride and Prejudice*--Bibliogrpahy

Mudrick, Marvin. *Jane Austen: Irony as Defense and Discovery*. Princeton, New Jersey: Princeton University Press, 1952.

Schorer, Mark. "Introduction" to *Pride and Prejudice*. Boston: The Riverside Press (Riverside Editions, B1), 1956. 75¢

Trilling, Lionel. "Manners, Morals, and the Novel." *Approaches to the Novel*, Robert Scholes, ed. San Francisco: Chandler Publishing Company, 1961. $1.95.

Van Ghent, Dorothy. *The English Novel: Form and Function*. New York: Holt, Rinehart & Winston, 1953.

2. Great Expectations--Charles Dickens

a. After reading the novel by Dickens carefully, the teacher should probably read one or more critical essays about the novel (for instance, Dorothy Van Ghent's critical analysis, Earle Davis' introduction in the text, and Paul Pickerel's essay) in order to clarify the literary problems involved in the study of the novel and in order to adopt a particular point of view toward the teaching of this particular novel. With some help, twelfth grade students should be able to make a fairly accurate judgment of Dickens' techniques and the value of the novel. Accelerated students should be able to arrive at a considered judgment with little more help than the questions and suggested essay subjects and discussion topics included in the student packet, so that the preliminary discussion of the novel should proceed very rapidly. Average classes will need somewhat more help from the teacher in class discussion, and of course slow classes will probably have to be led through the novel and they will have to be told things in the later stages of the analysis of Great Expectations as a social novel.

Depending upon the nature of the class, the teacher will have to explain some purely mechanical things in the novel. He may, for instance, have to tell the students about the nineteenth century system of prison ships, transportation of prisoners to Botany Bay in Australia as settlers, the system of debtors' prison and British lawyers, the meaning of "expectations," etc. After such basic problems of simple communication are solved for the student, the discussion can quickly move to matters of form. The overall form of Great Expectations assumes the structure of the extremely common "initiation novel": the story of a boy growing into a man, the frequently painful drama of the innocent boy's initiation into the world of experience. Dickens has conveniently separated his novel into three parts--Part I, Chapter 1 through 19; Part II, Chapters 20 through 39; Part III, Chapters 40 through 59. The teacher might suggest to the student that Part I could be entitled "Innocence"; Part II, "Experience"; and Part III, "Redemption." Pip, involved in a realistic adventure that the students will immediately recognize as an adaptation of the Cinderella story, has matured through suffering, much as Dickens has Estella say of herself: " . . . suffering has been stronger than all other teaching, and has taught me to understand what your heart used to be. I have been bent and broken, but--I hope--into a better shape." Through the experience of maturity, Pip is better prepared to accept his place in his society than he was when he was completely consumed with his romantic notions of his "great expectations."

The teacher will probably need to be concerned with other matters of form before the class becomes absorbed with the meaning of Great Expectations as a social novel. An examination of the effects of the first person point of view through which Dickens tells the story will be fruitful. All of the incidents of the book, the descriptions of the other characters, the emotional impact of the setting, and the creation of suspense are dependent upon Pip's personality and romantic, imperfect understanding. It might be helpful for the teacher to analyze particular passages of description (for example, the amazing banquet room in Miss Havisham's house, page 84, or the description of the very first encounter with Jaggers, page 82) in order to illustrate the limitations and characteristic strengths of the point of view. Dickens skillfully builds suspense in the novel through the limitations of the first person point of view, forcing the reader through an essentially dramatic experience by allowing him to understand and to learn only as rapidly as Pip does. A very close analysis of the first chapter of the novel as preparation for the development of plot and character would probably be particularly effective for slower students.

Of course another problem, primarily a problem of form, that will undoubtedly interest the student is the matter of the two endings that Dickens wrote. Neither the student nor the teacher should have any difficulty in recognizing, and discussing at considerably too much length, the difference in emotional appeal the two endings have.

As soon as possible, as soon as the teacher feels the students are competent to deal satisfactorily with matters of form, the class should turn its attention to meaning and the relationship of the novel to the previous discussion of the social novel. Dickens as a man and as a novelist never escaped his humble lower-class origins. His novels do not reflect the fashionable life of his society, but they do not reflect the dregs of society entirely either. They deal instead with the foolish pretensions and the driving vitality of the materialistic middle class. In the most simple terms, the theme of Great Expectations involves the discovery by Pip that what really counts in life is the "character" of the individual rather than the snobbish approval of a society built upon mistaken values. If the student recognizes the pattern of the novel as a novel of initiation, he will recognize this "theme" immediately. What he may not recognize immediately is that what Dickens is about is to render a moral judgment upon a society that operates according to mistaken values. Almost all of Dickens novels are indictments of some aspect of the social structure or the social institutions of his time. Great Expectations is perhaps the most profound for it deals with motives--the motives of emulation and ego-centricity which did and still do keep our society running. Trilling says: "The greatness of Great Expectations begins with its title: modern society bases itself on great expectations which, if ever they are realized, are found to exist by reason of a sordid, hidden reality."

Trilling's essay will once again be extremely helpful to the teacher at this point, particularly for his discussion of the difference between appearance and reality and its role in the social novel and for his discussion of the tremendous outcropping of snobbery in a shifting society. In a stable society, people do not need to be so concerned with appearances, with status symbols, because they know they have no opportunity to climb the ladder of the social structure and neither are they likely to fall. The problem of the difference between appearance and reality in Great Expectations can be approached through the discussion of the point of view of the novel combined with the discussion of the author's attitude and perspective. What Pip sees and understands, and consequently what the reader sees and understands, is not always the reality of the situation. And from this point one easily moves to the essential problem of motivation in the novel. Pip's first notion of dissatisfaction with his station in life springs directly from Estella's remark about the thickness of the soles of his shoes. As we have noted before, probably the easiest road to the discussion of the novel as a social novel begins with the motivation of character. By this time, the student should have, or should be able to construct a fairly comprehensive notion of the structure of nineteenth century English society, as Pip sees it and as Dickens sees it.

What remains to be done is to examine the novel as it fits the qualifications or characteristics of the groups "social protest," "social criticism," or "novel of manners." The teacher may solve some of his own difficulties within this area by consulting the essays by Shaw and Orwell that are listed in the bibliography. When the teacher turns to Shaw or Orwell, he can be quite confident that he will find some discussion of the relationship between literature and sociology or politics. These essays will not disappoint him. Both Shaw and Orwell considered Dickens a revolutionary, that is, his books contained revolutionary ideas about society. But they did not look at Dickens as a revolutionist, that is, a writer who wanted to abolish the old and assert the new. Shaw labels Dickens a "bourgeois" rather than a revolutionist and explains the difference: "The bourgeois regards the existing social order as the permanent and natural order of human society, needing reforms, but essentially good and sane and right and respectable and proper and everlasting. To the revolutionist it is transitory, mistaken, objectionable, and pathological: a social disease to be cured, not to be endured." Orwell's criticism of Dickens is in much the same temper: "The truth is that Dickens' criticism of society is almost exclusively moral . . . . There is no clear sign that he wants the existing order to be overthrown, or that he believes it would make very much difference if it were overthrown." These statements would seem to imply that Dickens is concerned with criticizing the existing social structure, and only incidentally improving it, rather than protesting against its specific evils. And this general attitude comes through these essays in spite of Orwell's statement that "so far as social criticism goes, one can never extract much more from Dickens than this . . .: If men would behave decently the world would be decent."

Great Expectations, romance, comedy, and children's literature:

Ford Madox Ford, in writing of the history of the novel, remarks that for a century and a half after Fielding the novel was "little above a fairy tale for children." Dickens is one of the most significant novelists of that century and a half; Ford wrote as an impressionist interested in the illusion of life recreated in the novel and, thus, objected to Fielding, to Dickens, and to English novels generally because they followed the pattern of ancient Roman new comedy and of much fairy tale: boy meets girl; boy and girl struggle mightily against the repressions of the older generation, tired social institutions, and ridiculous vice in themselves; boy marries girl and creates a new secure life. This pattern plot appeared to Ford essentially a falsification, an effort to please by lying about life. Novelists of the present generation such as Angus Wilson, not so bound to illusionistic literature as was Ford, may, with children, admire in the English novel and in fairy tale what Ford deplored. In fairy tale, the comedy pattern tends to suggest that the evils of the home can be transformed by an outside agency--a prince, a fairy godmother, a foster father. In adult literature, the promise of a happy ending may lie in the province of a *dues ex machina* or it may come as the consequence of the exercise of perception and intelligence as in *Pride and Prejudice*. Or the fairy tale may be turned upside down--its promise made to appear a snare (e.g., *Great Expectations*). The problem of reading fairy story novels is the problem of identifying what is meant by the forces and characters who stand in the way of love and what is meant by the ideal world which is created--the ugly world which is pushed back--when a stable love is found at the end of the story. The problem of reading *Great Expectations* against a fairy tale background is like this. The Pip-Havisham-Estella plot in *Great Expectations* should be seen first against the background of the Cinderella story: Miss Havisham becomes a sort of corrupted fairy godmother; Pip, an exploited "Cinderella"; and Estella a sadistic princess. And, at the end, the rags-to-riches-and-love dream of the fairy tale becomes the withered paradise of a world ruined by the status seekers, the status symbol, and the manipulation of sexuality and marriage as symbols of status and success.

The Cinderella analogue is obvious, but the study of *Great Expectations* can, in general, also be the occasion of an interesting, useful review of the modes of romance and comedy studied in grade school; if the Cinderella story plays off against Pip's situation, the Rapunzel story plays off against the Compeyson-Miss Havisham story; Miss Havisham in her tower plays off against the Sleeping Beauty, and the Gothic melodrama of the Provis and Havisham stories plays off against the Gothic elements in such works as Black Stallion. Finally, the whole Pip story may be viewed as the story of a 'picaro' like Peter Rabbit or Black Sambo, Bartholomew Cubbins or Lazaro, a picaro who goes on a journey from his home out into the "big bad world" to be afflicted by a society or who punishes and destroys the weak and poor. Pip is, however, ruined not by poverty but by the myths of affluence. Thus, Dicken's plays with the symbolism of children's stories and displays how a fairy tale conception of the glitter of the world, unaccompanied by a full awareness of what it is that glitters to us--wealth, status, sudden success--maybe a destructive vision. The sleeping beauty may not be the beauty caught in the "frozen time" where nothing decays (which children have to imagine) but the man-hater caught by her own sexual repressions. The gothic villain as seen by childhood may be the adults' "victim of society," the innocent venturer into the world may be the "operator" indifferent to the claims of humanity and sensitive only to the claims of success; and the Rapenzel's prince, of childhood fiction, may be the Compeyson of adult life.

The last unit of the Nebraska literature program can, thus, be an occasion for an exploration of the first units in the Nebraska program. Interestingly, Dickens in the end gave in to the modes of romance and comedy in writing Great Expectations--in providing a happy marriage conclusion for his second version of the novel; they do not only satisfy children.

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3. The Mayor of Casterbridge: Thomas Hardy

a. Most of the material of this unit pertaining to the genre of the social novel can eventually be applied to Thomas Hardy's Mayor of Casterbridge, but the elements of the social novel are even more obviously ancillary to this novel than they are to the other novels in the unit. Consequently, the discussion of The Mayor of Casterbridge must deal more extensively with the other aspects of the novel than the discussion of Pride and Prejudice, for instance. The teacher will probably have to spend no more time with these aspects than he did with the other novels, however, because only the accelerated students will deal with Hardy's novel and they should be competent to treat the other critical aspects of the novel without much guidance. Again, the teacher should probably read one or two critical essays on this novel in order to gain a point of view toward the novel.

The Mayor of Casterbridge, as the title suggests, is basically a novel about one man--Michael Henchard. Thus, it contains more elements of the "psychological novel" than the other novels of this unit. In addition, the conception of the novelist is an essentially tragic conception, rather than the comic conception of Austen and Dickens in Pride and Prejudice and Great Expectations. The events of these two novels center upon main characters--Elizabeth Bennet and Pip--just as Hardy's novel centers upon the actions of Henchard. But Henchard is quite unlike either Elizabeth or Pip. Both of them ultimately find solutions to the problems confronting them--Elizabeth through marriage with Darcy and Pip through his return to a more natural relationship with his original "friends" and to a position closer to his original station in the social structure. Henchard never finds a solution to the troubles that beset him--troubles that are nearly Job-like in their number and intensity. Henchard is never able to fight his way through the maze of appearance and convention; Pip and Elizabeth are.

This, then, is the central theme of The Mayor of Casterbridge--Henchard's attempt to find a solution. His attempt is bound to end in failure. Why must it fail? In order to answer this question the reader must analyze two important aspects of the novel: (1) Hardy's concept of man's position in the scheme of things, and (2) the fundamental character of the hero, Michael Henchard. The first of these aspects lies at the center of every critical examination of Thomas Hardy's works. Hardy is usually described as a "pessimist," a "determinist," a "fatalist," or something akin to these. It is pretty generally held that Hardy believed that man was controlled by an indifferent force in nature, a force which he variously labels "chance," "fate," "will," or as in The Dynasts, "immanent will." This force has little regard for the essential qualities of the men under its control; indeed, it is indifferent as to how good or evil an individual man is. Thus, it becomes largely a matter of coincidence or chance that one man prospers while another man suffers.

The notion that such is the attitude that Hardy expresses in his novels, however, is at least questionable. It is true that those characters in the novels who resign themselves to such an attitude suffer much less than those who attempt to control their own destiny. But the characters who do resign themselves to such an attitude contain very little psychological interest for either the reader or the writer. It is the character who attempts to struggle against his "fate" that interests Hardy.

Hardy, probably more than any other popular modern novelist, intrudes himself into his novels. Jane Austen used the omniscient point of view, but she generally restricted her methods of revealing her own opinions to subtlety, irony, and expressing "truth" dramatically through "admirable" characters. Hardy constantly acts as his own commentator in his novels. The reader naturally believes, then, that when the omniscient narrator speaks in his own person he is speaking "truth" as the author sees it. When one examines the "commentary portions" of The Mayor of Casterbridge, one finds startlingly little evidence that Hardy himself has a "fatalist" or "determinist" attitude. This attitude almost always emerges as the attitude of one of the characters, and sometimes the "omniscient narrator" even takes issue with it. On page two of the novel, Hardy says of Susan Henchard, " . . . she had the hard, half-apathetic expression of one who deems anything possible at the hands of Time and Chance except, perhaps, fair play." This is certainly a pessimistic attitude, but it is an attitude attributed to a character, not to the author. One of the most famous passages in all of Hardy's novels, taken from Tess of the D'Urbervilles, has Tess speaking to her little brother about the stars:

> "They sometimes seem to be like the apples on our stubbard tree. Most of them splendid and sound--a few blighted."
> "Which do we live on--a splendid one or a blighted one?"
> "A blighted one."

This is generally considered to be Hardy's attitude, but once again it is an attitude attributed to a character with no suggestion that it is the author's. In The Mayor of Casterbridge, Henchard, after discovering that Elizabeth-Jane is actually Newsom's natural daughter, feels that all the tribulations being piled upon him might be "the scheme of some sinister intelligence bent on punishing him." The narrator observes, "Yet they had developed naturally," (p. 124) and the implication is clearly there that they had developed naturally because of Henchard's character and actions. Somewhat earlier in the novel the narrator is discussing with himself the reason for Farfrae's prosperity and Henchard's decline. He questions whether Farfrae's prosperity was due to the fact that "his northern energy was an overmastering force among the easy-going Wessex worthies, or whether it was sheer luck." (pp. 112-113) And the omniscient narrator, whom we can almost certainly assume to be Hardy, answers his own question: "But most probably luck had little to do with it. Character is Fate, said Novalis, and Farfrae's character was just the reverse of Henchard's." (p. 113) We cannot settle the problem of Hardy's philosophical attitude here, but certainly the teacher can suggest the problem to his students, and the really good students will probably have some rewarding experiences examining the evidence in The Mayor of Casterbridge.

So it is not a disinterested force alone that determines man's position in his society. All is not fate in a Hardy novel just as all is not prophecy in Oedipus Rex. When Henchard fails to connect satisfactorily with society, it is as much a fault of his character as a man as it is the fault of coincidence resulting from the workings of a seemingly blind force. Henchard's character flaw is that he is too consistently quick in the judgments he makes. He too quickly and irrationally sells his wife, admires Farfrae, seeks aid from a false prophet, and lies to Elizabeth-Jane. He confuses this ability to make quick decisions with wisdom. Like Lear he is foolish, and like Lear, he is defeated by forces he cannot control or even understand.

These then, the problem of the indifferent force and the analysis of Henchard's tragic character, are the two central aspects of the novel, so central in fact that they tend to blur many other interesting motifs inherent in The Mayor of Casterbridge. These other motifs, some of them related to form and some of them related to the meaning of the novel in relation to the objectives of the unit on the social novel, are well worth examining. Among them are the part Elizabeth plays as observor and recorder of the central incidents of the novel, the choric role of the rustics, the symptoms of a disintegrating class structure, and the basic structure of the Casterbridge society itself.

No one can affect the rustics, that part of Casterbridge society which has truly remained unchanged for many hundreds of years. Convention cannot alter that which is basically natural, and above all, Hardy's rustics are natural. They do what they wish, say what they feel, and accept, as Henchard is unable to do, what the indifferent force does to them. Because they speak and act so naturally, they seem to serve as a type of chorus, predicting and reviewing the actions of the main characters in the novel.

Elizabeth-Jane also serves as a type of chorus in the novel. But, unlike the chorus, her job is not so much to predict and review but simply to observe and record what transpires about her. She finally becomes the spokesman of Hardy's philosophy, for through her observance she has begun to catch a glimpse of the indifferent universe surrounding her. And it is Elizabeth-Jane who pronounces Hardy's final "social view" at the end of the novel: "Her teaching had a reflex action upon herself, insomuch that she thought she could perceive no great personal difference between being respected in the nether parts of Casterbridge and glorified at the uppermost end of the social world." (p. 332)

The society of Casterbridge is symbolized by Hardy's description of the town's clocks. The clocks are never in harmony, never synchronized. They seem to have a total disregard as to what time it is. Casterbridge, like the clocks, also pays little attention to time. Living in nineteenth century England, a country in which great industrial cities are beginning to rise, the people of Casterbridge continue to conduct their pursuits just as their ancestors did for many centuries. But if Casterbridge will not go to industrialism, industrialism will move to Casterbridge. It becomes personified in the form of Farfrae. It is Farfrae who tells Henchard how to salvage his bad corn, who introduces new techniques of bookkeeping, who suggests bringing the corn drill to Casterbridge. Farfrae is the new element in Casterbridge--the man who has his nose to the wind to smell what changes are in the air. And it is no accident that it is Farfrae who helps to bring about Henchard's defeat, for Farfrae is the exact antithesis of Henchard.

The teacher can once again handle the step to the consideration of the novel as a social novel through the examination of the motivation of the characters. Henchard and Lucetta, the tragic and pathetic victims of their own actions, are destroyed because of their actions determined by their desire for social approval, or at least their desire to acquire the appearances of social standing. And once again, as in _Pride and Prejudice_ and _Great Expectations_, the major figures of the book are involved in attempts to climb the social ladder while the class structure is in a state of flux. It is remarkable that a common field-laborer, a hay-trusser, should be able to climb to the apex of the Casterbridge society as quickly as Henchard did and that a stranger could do it as quickly as Farfrae did. Such rapid accomplishments of "expectations" were not always possible within the rigidity of England's class society. The interesting facet of _The Mayor of Casterbridge_ is that the fall can be just as rapid, and for exactly the same reasons.

The Mayor of Casterbridge and Tragedy: If _Pride and Prejudice_ and _Great Expectations_ may be seen against the background of of comedy and comedy-romance, _The Mayor of Casterbridge_ may properly be seen against the background of the tragic form. The relationship between the novel and tragic forms is discussed somewhat in the essay above; it may be explored by a reviewing of the 10th and 12th grade units on tragedy and clarified somewhat by Professor John Paterson's essay, "The Mayor of Casterbridge as Tragedy," Hardy: A Collection of Critical Essays, ed. Albert J. Gierard (Prentice-Hall, New York, 1963), pp. 91-113. The student should profit from laying Hardy's views of protagonist and chorus, fate and free will, and the historical-cosmic forces which destroy men, against those of Shakespeare and Sophocles.

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III. General Discussion and Essay Problems

1. In what ways does Pride and Prejudice avoid being merely a class novel? That is, in what ways is it more than just a study of the conflicts and tensions arising between two social classes, between those who have inherited money and land in a somewhat feudalistic manner and those who have made their money through "trade"?

2. One writer has said of Jane Austen: "She shows little appreciation of nature, and less of 'the still sad music of humanity.' She deals not at all with social wrongs, and as little as possible with personal sin." Study these remarks and then discuss their validity or invalidity in terms of Pride and Prejudice.

3. Dorothy Van Ghent has pointed out how greatly the vocabulary used in Pride and Prejudice is influenced by the materialistic times in which Jane Austen lived. Again and again, the reader meets terms which have something to do with wealth, fortune, financial well-being, etc. In some cases, the extensive use of such terms helps to characterize certain characters in the novel. Which characters have you noted or can you find that are so characterized?

4. It has been said that for sheer brevity Jane Austen has few equals. She is able to convey a complete picture or meaning in a few words. An example of Miss Austen's skill is her outstandingly concise delineation of Mrs. Bennet's character: "Her mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper. When she was discontented she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news."

   Select other characters from this novel, or from Great Expectations or The Mayor of Casterbridge, and, using common words and short sentences, try to portray each of them in not more than five sentences. Read these to the class and decide whether or not you have been as successful as Miss Austen.

5. Jane Austen is able to evoke vivid pictures through her excellent choice of words. There is often a certain lyric quality in her writing which results from this conscious selection and careful arrangement of words. Perhaps this quality in her work can best be shown by turning to various passages in the novel and trying to replace the words with others of your own. Without identifying your work, read both passages to the class and have them decide which is yours. Have them explain why they have chosen one or the other as yours.

6. Point out variants of today's spelling and usage in Pride and Prejudice and explain them whenever you can. Do the same for Great Expectations and The Mayor of Casterbridge.

7. In discussing Pride and Prejudice, some have called Darcy the representative of pride and Elizabeth of prejudice. But Darcy is surely no prouder than Elizabeth, nor is she more prejudiced than he? Discuss this by citing specific examples.

The basic plot of this novel is one in which a young man and a young woman are interested in each other and eventually marry. Because the conclusion of the story is inevitable, to create interest and suspense the author places a series of obstacles which the hero and heroine must overcome: their own characters and family interference. Discuss this series of obstacles.

8. Pride and Prejudice is an excellent novel in which to study Jane Austen's plot development. The plot comprises four romances: Elizabeth and Darcy, Jane and Bingley, Lydia and Wickham (if that can be called a romance), and Charlotte Lucas and Collins. Discuss the manner in which the book is so arranged that Elizabeth's romance becomes the determining factor in every other affair, or the manner in which every other affair becomes a determining factor in her romance.

9. Characters are often revealed by comparison or contrast with other characters. Discuss how Lady Catherine and Mrs. Bennet balance each other, how Wickham serves to contrast with Darcy, how Miss Bingley sets off the quiet virtues of Jane Bennet. In what ways does Lady Catherine foil (contrast with) Elizabeth? In what ways does Mr. Gardiner compare with Darcy? Do these comparisons tell us anything about Miss Austen's ideas concerning true nobility? What qualities must a person have to be truly noble? That is, what qualities do both Darcy and Elizabeth finally display? What does Darcy learn from Mr. Gardiner? Look up the term noblesse oblige; what qualities does this term comprehend? How applicable to both Elizabeth and Darcy is the term finally? Does it seem to you that a definition of true nobility, as opposed to hereditary nobility, is possibly the central point of Pride and Prejudice? How good a case could you make for its being so?

10. Someone has remarked concerning Charles Dickens that, "In his works, good and evil are sharply divided--the good represented by beings of unearthly innocence, the evil by monsters like the devils in a medieval picture of hell." Discuss the truth or falsity of this statement by evaluating several of the good and bad characters in Great Expectations. Are they all really so black and white? If so, does the artistic quality of the novel not suffer because of such oversimplification? Consider Miss Havisham, Estella, and Pip himself before deciding.

11. To what extent is Abel Magwitch (Provis) more than merely a source of Pip's expectations and, hence, of his loss of true values in Great Expectations? That is, what (if anything) does he contribute to Pip's development besides the money with which Pip can "get on" in the world? Trace Pip's changing attitude toward Magwitch after he discovers that Magwitch has been his benefactor? Certainly Pip's attitude is different as Magwitch lies dying from what it was at the time of the discovery. Could one say that Pip, who now has no real father, at first looks to Joe as a substitute father, but becomes alienated from this substitute father as he grows into a young man? If so, why does he become alienated from Joe? Why does he at last feel so guilty because of his treatment of Joe? In the last part of the novel, does Magwitch in any way assume the role of Pip's substitute father? And finally, is Pip's attitude toward the dying Magwitch in any way similar to his boyhood attitude toward Joe? What pattern does Pip's development appear to take then?

12. Discuss Dickens' Estella as a developing character. That is, what stages in her development are we shown. Does Dickens' treatment of her seem to show that he believed human beings to be basically good, or bad? Consider the treatment of Miss Havisham, Magwitch, and Pip himself, as well. Does the treatment of these characters clarify Dickens' view of man's basic nature? Assume for a moment that Dickens' sees man as basically good. How, then, can one account for the badness in many of the characters? How, for instance are we to account for the crimes which have caused Magwitch to be imprisoned? If Magwitch is not wholly to blame for his crimes, then whom or what can we blame? And how can we account for the likes of Orlick?

13. Miss Van Ghent suggests that many of the characters in Great Expectations go about life in a mechanical, humdrum way and that at times they closely resemble non-living things. One example that she gives is Wemmick, with his "post-office" mouth. If what Miss Van Ghent says is true, what in the world has happened to these people? Why are they so mechanical and lifeless? Why does Wemmick change so dramatically as soon as he is in his own home, away from Jaggers' offices? His home resembles, Pip tells us, a sort of fort, complete with moat and draw-bridge. Why does he treasure his home so much? What does it mean to him?

14. In Chapter VII, after having a fine, sometimes extremely intimate talk together, Pip and Joe go to the door and look out at the night and the stars. Pip relates that

> It was a dry cold night, and the wind blew keenly, and the frost was white and hard. A man would die to-night of lying out on the marshes, I thought. And then I looked at the stars, and considered how awful it would be for a man to turn his face up to them as he froze to death, and see no help or pitty in all the glittering multitude.

This passage is extremely interesting and important in relation to the whole of Great Expectations. For one thing, it marks Pip's first step in growing up. Here, for the first time, he senses how lonely a place the world really is. At last, he is able to look beyond himself, to put himself imaginatively into another person's place, and to sympathize with that other person. We are not told who that other person is, but most likely it is the escaped convict to whom Pip had brought food in Chapter III. The important thing, however, is that this passage shows the feeling for a fellow human that has developed in Pip. Imagining himself in the other's place, Pip is struck by the coldness of the world, by the isolation one is sometimes faced with in life. Here we are told, through Pip's imagination, that the stars offer little comfort or relief from such loneliness and cold. But, if one can not find relief in the stars, where is one to turn for such relief? In a sense, the whole of Great Expectations is dedicated to answering this question. It is the answer to this question that Pip finds in his final relationship. It is the answer to this question that Miss Havisham finds just before her death. Where do you think that Dickens is saying one must turn to find such relief from loneliness and unhappiness? In a sense, Magwitch-Provis dies alone, although he does not literally freeze to death "out on the marshes." He has lost everything in life. Or has he? What has he left? Evidently he is not desperate and unhappy as he dies. Reread the last few paragraphs of Chapter LVI and attempt to discover why he is different from Pip's imaginary man who lies dying "out on the marshes."

15. The characters in Great Expectations express themselves in language that is always fitting to their social position. Cite examples to illustrate this and discuss the basic differences between the language used by several characters.

16. In the last sentence of Chapter IX, Dickens says: "Pause you who read this and think for a moment of the long chain of iron or gold, of thorns or flowers, that would never have bound you, but for the formation of the first link on one memorable day." Analyze this statement as it applies to Pip. What does it mean to you personally? Why "iron or gold" in one phrase? How does this passage foreshadow everything else that comes later in the novel?

17. Although Pip, who is the narrator, does not suspect that Magwitch is his benefactor and not Miss Havisham, Dickens carefully prepares the reader for this eventuality. In fact, a careful reader should suspect that it is Magwitch. Trace the clues that Dickens gives the reader concerning the true benefactor.

18. Coincidence plays a large part in Thomas Hardy's The Mayor of Casterbridge. List as many of the incidents and situations in that novel that seem to you to be coincidental, and attempt to suggest why Hardy might consciously have wanted coincidence to play such a large role in the novel.

19. Like Jane Austen, Hardy often uses one character to foil another so that, by contrast, the characteristics of each of the two are accentuated. Give examples of such pairs of characters in The Mayor of Casterbridge. Discuss the effectiveness of Hardy's use of this device.

20. We are reminded from the very beginning of the story that Casterbridge and the surrounding countryside have a long, long history, and we are never permitted to forget this fact. Still, most of the characters in the novel belong, at most, to only three or four generations. Discuss the possible reasons, then, for Hardy's great concern with the place's past. What does the broad historical backdrop do to our perspective of Henchard's struggle? Does it minimize that struggle? Does it cause that struggle to appear as only one more in a series of never ending struggles, generation upon generation? As Farfrae succeeds just as Henchard had once done, does this suggest anything about Farfrae's possible future? What do the ruined Roman amphitheatre and the numerous tumuli surrounding Casterbridge suggest to us about former generations of occupants of this place?

21. Since Henchard is evidently very successful as we first see him in Casterbridge, what more than he already has could he possibly yearn for? Still, he does yearn, does he not? How else can one explain his nervousness and excitability. For what does he yearn? Does he seem

to you to be lonely? What causes him to open his heart so to Farfrae when that young man is still a comparative stranger? Does Henchard feel guilty about something? Merely about the bad wheat?

22. Increasingly throughout the later chapters of The Mayor of Casterbridge, the story is told from Elizabeth-Jane's point of view. That is, we see things in the story more and more through her eyes, and more and more the narrative comment appears to come from her mind. Why do you think that Hardy allows her to become the center of consciousness to such an extent? What qualities does she have that perhaps make her the most appropriate of the characters to become the center of consciousness?

23. One writer, Douglas Brown, believes that Henchard's failure is caused primarily because he is behind the times, because he does not understand the new methods and machines associated with farming and storing grain. Hence, he must give way to one who does know these things: Farfrae. Moreover, Brown sees a certain myth-like quality about this novel, so much so that he sees Henchard as a modern counterpart of the king in many old myths who must die or be killed in order that a barren, unproductive country might be restored to fertility and growth. We are told in Chapter IV that Casterbridge is suffering because of the "growed" wheat: " . . . we must needs be put-to for want of a wholesome crust." Consider, then, Brown's interpretation of the novel, and discuss its merits and shortcomings. Do you think that the story has any qualities of the myth? Are there other possible reasons for Henchard's downfall besides his ignorance of the newer farming and storage methods?

24. What do we discover about life in a small town in the southwest part of England in the 1840's as we read The Mayor of Casterbridge? How many distinct levels of society are discernible in Casterbridge? What sorts of people, what levels of society, are to be found in the "King's Arms," the "Three Mariners," and "Peter's Finger"? What sort of recreation did the people of each social level seem to enjoy?

25. Compare and contrast the three views of society in England during the nineteenth century that we are given in the three novels read in this unit. Do these view overlap at all, or are they entirely different? Summarize the central point that each of the novels seems to be concerned with. Despite their many differences, what have all the novels in common?

IV. Supplemental Reading Suggestions

The following list is composed of additonal novels which also draw heavily upon class differentiations and social position for their situations. Like the three novels studied in this unit, they present vivid pictures of different facets of English social life. They are presented here as suggestions that the teacher may wish to make to certain students for further reading. The novels especially suited to the slower students are marked with a single asterisk; those which would be challenging to the best students are marked with two asterisks:

Jane Austen, *Emma* (*)
Arnold Bennett, *Old Wives' Tale*
Charlotte Bronte, *Jane Eyre*
Emily Bronte, *Wuthering Heights*
Charles Dickens, *Bleak House*
Hard Times
Oliver Twist (*)
Our Mutual Friend
George Eliot, *Middlemarch* (**)
The Mill on the Floss
John Galsworthy, *The Man of Property*
Thomas Hardy, *Far from the Maddening Crowd*
Tess of the D'Urbervilles
Under the Greenwood Tree (*)
Henry Janes, *Portrait of a Lady* (**)
The Wings of the Dove (**)
William Thackerary, *Vanity Fair* (**)
Anthony Trollope, *Barchester Towers*